THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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Special Technical Issue

3D Optics for *Bugs!*

by Peter Parks

It's all James fault if this proves to be of no interest, but he asked me so nicely that it was hard to refuse to write a short account of the stresses, strains, and satisfactions of shooting the ***Bugs! 3D*** test in time for GSTA conference in Chicago. For those of you who saw it there for the first time...join the club. None of us had seen it either.

I doubt whether many other 3D LF shoots have used *wooden* camera heads, or coaxed images through eight right-angle path changes to get to the film plane, traveling through lens barrels totaling twenty feet (six meters), or involved three tons of machinery while doing only closeups. In five days of frantic work we captured sixteen shots. You saw ten of them. (When we set out, we would have counted getting one usable shot as a great success.)

Was this sensible production? No.

Was it essential to the development of the project? Yes.

*(See **PARKS** on page 6)*

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LF Digital Filmmaking

by Sean Phillips

For me, the most exciting part of the digital revolution is knowing that it will be possible, in our lifetimes, to mathematically describe the entire range of visual experience. Fusing the language of cinema with the language of mathematics will not only make it possible to create any vision we dream, but will allow us to open doors we can't even see today. There seems to be no end to the new developments coming in digital imaging; here's a look at some that relate to LF production.

Image-Based Modeling

As the name implies, an image (or a series of images) of an actual space or a physical model is used as the basis for creating a computer-generated model, which is then virtually lit and textured by that same image. (Image-based modeling is also called image-based rendering, or IBR, since every new development in digital imaging demands a new three letter abbreviation and IBM was already taken.)

This technique takes advantage of the fact that computers are now powerful enough to manipulate not merely a single image, but many images displaced over time or through space. In some cases, the computer creates a map of this "optical flow," from which three-dimensional models can then be extracted and enhanced (with great effort by talented human beings). These models can represent time, space, or both, and make possible a number of things. In some cases optical flow can separate a person from a background, as if he was shot in front of a blue screen.

*(See **PHILLIPS** on page 7)*

GSTA Technical Session

The technical session at the annual conference of the **Giant Screen Theater Association**® in September was held on the first day of the meeting, simultaneously with three presentations on marketing (*see LFX November 2001*). The events of Sept. 11 kept a number of scheduled presenters from attending the conference a week later, making the session shorter than planned.

Imax Corporation's **David Keighley** spoke on behalf of **Claude Richard** and **Paul Panabaker**, both of whom arrived a few days later. His talk covered improvements to Imax's cameras, theater maintenance issues, and visual effects and post-production services.

Keighley described the new Mark III 15/65 camera, developed by overhauling the design of the 30-year-old Mark II camera. The Mark III replaces the beam splitter viewfinder with a spinning mirror, resulting in a brighter viewfinder and a doubling of the light hitting the film. The improvements, implemented by **Marty Mueller** of **MSM Design**, also include an integrated video tap, an Arriflex Chrosziel remote follow-focus system, and a top speed of 48 fps. The weight of the camera with a 1,000-ft (300-m) film load is 66 lbs (20 kg).

The electronics of the MSM 9801 camera have been upgraded from analog to digital, according to Keighley, permitting the use of the camera's internal drive as an intervalometer for time-lapse work. The update also makes possible a future remote diagnostic system that could permit technicians at Imax headquarters to detect and possibly even fix problems in the field

*(See **GSTA** on page 8)*

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Shindler's Site

by Marty Shindler

The Power of Proactive Proposals

The world has changed since September 11." Some would say it is an overworked expression. Others think it is an understatement.

I say the latter. The changing economic climate in the major industrial nations since the attacks on New York and the Pentagon is testimony to this, even though the financial picture had been declining before Sept 11.

Clearly it is time for businesses to comply with government leaders' requests to get back to work. Many have, but in the context of recent events many of us must rethink how we conduct our business and how those changes will determine the future direction of our organizations.

I did not realize how much impact the attacks had had until early November, when I dropped in on an acquaintance who is CEO and controlling shareholder of a service organization in Los Angeles. He had suggested several times that I stop by sometime. For various reasons, the time had never seemed right, but that day it did.

To my surprise, I was asked to join a meeting that was in progress.

The CEO explained to me, "We are discussing how to win the business of a client who is on the cusp of making a deal. We have talked with the company several times; they seem to be genuinely interested in what we do, and we both know that we can add value in what we bring to them."

"It seems like a done deal," I said.

"I wish it were," said the sales exec. "But they just don't seem able to decide what they are looking for. We would write a complete proposal at the drop of a hat if we really felt that there was a fighting chance of winning a contract, but it never seems to get that far."

"How do you know they believe your firm's services are worth the effort and your fees?" I asked.

The CEO said, "They have spent a fair amount of time meeting with us, asking questions. And people from companies we each do business with have told us that they respect our abilities. We even made a trip to their offices a few states away last year when I was convinced they were ready to move forward and request a formal proposal. It was clear that they had read our marketing materials and that they knew what we do."

"Is it possible that they are great at discussions, but somehow cannot put their thoughts in writing?" I asked. "Could it be that they may be better at reading and reacting than playing a proactive part in determining how your services would assist them? Would it be better if you were to prepare a formal proposal anyway, even though they have not specifically requested one? Maybe your taking the initiative would be the impetus they need."

"Formal proposals take considerable time and effort," said the sales exec who I assumed would the one to be charged with its preparation. "If I cannot determine specifically what they are interested in, a formal proposal may not be any more effective than our marketing materials. I would not want to be too presumptuous in proposing specific services and missing what they really want."

"It may be that they are in the process of redefining who they are and what they need," I said. "Lots of organizations have been forced to do that in the past month or so. Things *have* changed. Economic and revenue models for all kinds of businesses are undergoing scrutiny. What worked before may need to be tweaked a bit. And what did not really work before, but was commonly accepted under other conditions, is now subject to change, and rapid change at that."

"What if we did a formal proposal and it was not quite right?" asked the CEO. "What if it closed the door instead of opening it further?"

I said, "You said they read your materials, which tells me they will read the proposal. Why not prepare a proposal tailored more closely to their needs than your marketing materials, even if you know going in that it won't be the final version? It could persuade them to come to the table for negotiations, a prelude to the final proposal. Getting them to negotiate is a major objective. Taking a more proactive position of making several pertinent suggestions may allow them to set the priorities in their organization and may be just the catalyst they need."

"You make valid points," said the sales exec. "I'm worried that I will be perceived as being presumptuous. I am also concerned that offering a number of options for services might cloud the issues and turn them off. What if that happens? What if the pricing is off?"

"What have you got to lose?" I said. "They are not doing business with you now, even though you have a strong sense that they want to. I doubt they were just being nice. Make a proactive proposal and prove that you can truly bring value to the relationship. Be inventive on the pricing, since the economics of their business are changing. It need not be what you would have proposed a few months ago, but it may be right today. Remember it is how it affects each of your respective bottom lines, not just the top lines."

An e-mail from the CEO a few weeks later confirmed that my suggestion worked. It was not easy. It took time and multiple drafts to arrive at an agreement that was acceptable to both sides. But opening the lines of communications with a formal proposal got them to a formal meeting.

The world is changing for many of us. We must all carefully rethink our approach to daily and long-term business opportunities. While the notion of a proactive effort is definitely not a new concept, its application may make the difference to you, your business, and the industries in which you work. Sometimes if you do not ask, you do not get.

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology and emerging companies. Marty may be reached at Marty@iShindler.com.

The Mailbox

I would like to comment on "The 35mm Problem" by James Hyder (*LF Examiner Sept. 2001*).

Mr. Hyder makes some good points in his article. However, he leads us away from the most important issue: the economic state of the LF business. Clearly, given the programming choices that have been made in our industry, the model for the LF business isn't working. For that reason alone, things have got to change. In both business and technology things must evolve to flourish. The problem our industry has is that collectively we seem afraid of change.

We have the best presentation in cinema. The picture, size, and sound of The IMAX Experience® are elements to shout about and celebrate. Let's show them off to the world by bringing in films that the public really wants to see, films that expand our audience while always respecting the segment that makes up our core customer base: families.

Institutionally focused programming must remain one of the mainstays of our business. In fact, we've said in print and in public that the **IMAX Corporation** film group will continue to produce these important educationally based films.

But our business model can no longer sustain the majority of the product being of a single genre. Rather, the balance needs to shift as has the portfolio of our company: one third institutional, one third IMAX® Digitally Enhanced to 15/70 from 35mm, and one third contemporary original films.

Imax is repurposing Steve Oedekerk's Santa Vs. The Snowman *to 15/70 for release in late 2002.*

Today we lose our audience after the age of 12 and regain them when they become parents and bring their own children back to IMAX theaters. We have to ask, How can we keep the 13- to 29-year-olds in our theaters instead of losing them during this long and important period of their lives?

Here's the answer: Give them movies they want to see!

That is where the 35mm reformatting innovation is so important. Let's present the biggest and best family films and become an attractive option for *everyone*. I see it as a win-win situation.

Steve Oedekerk was, as most of you saw, present at the **Giant Screen Theater Association** conference this year. He was there to share with you a handful of clips from his terrific film ***Santa Vs. The Snowman***, and because he's a devoted fan of IMAX and has been for many years. He is also, as he so clearly noted when he spoke to all of us, very cognizant of our history. He is treating the reformatting of *Santa* (a computer-animated film originally produced for television) with the respect it deserves. He is neither out to radically change nor damage the whole industry's reputation. Rather, he's out to improve it. As are we. And while Mr. Hyder correctly points out the difference between animation and live action, at the end of the day, story, content, and presentation will all determine success.

Finally a point I feel Mr. Hyder failed to address is that IMAX will only digitally enhance 35mm films that fit the IMAX brand and are in line with audience expectations of what an IMAX film is or should be. Moviegoers trust IMAX, and that's a responsibility we take very seriously and will live up to.

Greg Foster
President, Filmed Entertainment
IMAX Corporation

Your wrap up on page 11 in the November issue was good. However, I disagree with one point. You write "as far as I can tell, no one has any plans to make even faintly 'objectionable' films." Many people, including me, find ***Haunted Castle*** objectionable, particularly the torture scenes.

Chris Palmer
President, National Wildlife Productions

CORRECTIONS

In the November issue, the list of new films shown at the GSTA conference should have included *Bears* from National Wildlife Productions and Primesco Communications.

© Entertainment

THE BIZ

FILM STOCK

Imax writes off $142M in Q3

For the third quarter ending Sept. 30, 2001, **Imax Corporation** took restructuring and non-cash charges of US$142 million to post a net loss for the quarter of $139.6 million, or $4.48 per share. Without the write-downs, the pro forma net earnings from operations for the quarter were $2.5 million, or $0.08 per share. This compares to a loss in the third quarter of 2000 of $5.7 million, $0.19 per share. (The Q3 earnings include an extraordinary gain of $7.5 million ($0.24 per share) from the company's buyback of convertible subordinated notes (*See The Biz, November 2001*).

Revenues in the third quarter dropped 29% to $23.3 million from $32.9 million in 2000's Q3.

For the nine months ending Sept. 30, 2001, the company reported a loss of $172.3 million, or $5.59 per share, compared with a profit of $709,000 ($0.05 per share) in the same period of 2000. Disregarding the effect of the 2001 Q3 write-downs and the nearly $14 million in restructuring announced earlier in the year gives a pro forma loss of $18.6 million ($0.60 per share) for the first three quarters of 2001.

Nine-month revenues fell 33% from $126.3 million in 2000 to $84.4 million in the first nine months of 2001. The company recognized revenue from nine projection systems from the first three quarters of 2001, compared to fifteen in the same period of 2000.

The $142 million charge included "employee termination, uncollectable amounts from customers, and other asset write-downs," as well as $55.2 million from writing off the rental and staging operations of **Digital Projection International**, the digital cinema subsidiary. (In a conference call, Imax co-CEO **Bradley Wechsler** suggested that DPI may be sold to a group of its managers, but that Imax will retain certain "key patents and trade secrets" related to digital LF projection.)

The company reported cash and cash equivalents of $31.6 million as of Sept. 30, 2001, and in the conference call executives said they expect to end 2001 with about $17 million in cash. As reported here last month, the company retired $50 million of its own debt for about $8 million in October, which will account for part of the decline in cash.

Co-CEOs Wechsler and **Richard Gelfond** predicted that Imax would return to profitability in 2002, citing a strong slate of films from **Disney** as well as Imax's 3D film ***Space Station***. Contracts for two IMAX projection systems were signed in the quarter, with a total of 14 expected for all of 2001.

Following the announcement of the Q3 results on Nov. 14, Imax stock, which had been hovering around $1.25 for about a month, spiked to nearly $2.50 at the end of the month, but at press time in the first week of December had slipped to about $1.90

Iwerks narrows Q1 losses

Iwerks Entertainment reported a net loss of US$895,000 ($0.26 per share) on revenues of $3.87 million for the first fiscal quarter ending Sept. 30, 2001. This compares to a net loss of $1.22 million ($0.35 per share) on revenues of $4.91 million in the same period of 2000.

The acquisition of the company by Toronto-based **SimEx** is still pending.

Regal reduces Q3 losses

Regal Cinemas, Inc., which filed for bankruptcy in October (*see The Biz, November 2001*), narrowed its losses in the third quarter ending Sept. 30, 2001 to $26.5 million on revenues of $306 million, compared to a loss of $113.3 million on revenues of $315.6 million in the same period last year. For the nine months ending Sept. 30, losses were $148.2 million on revenues of $885.4 million this year, compared to a loss of $167.3 million on revenues of $822.4 million in the first nine months of 2000. The company credited reduced numbers of theater closings (and the costs associated with them) this year for the narrowed Q3 loss.

Regal's detailed bankruptcy plan is expected to receive judicial approval this month. The company has not disclosed the effect of this plan on its six IMAX theaters. (In similar circumstances, **Edwards Theatres Circuit, Inc.**, rejected its IMAX leases and replaced the systems with 8/70 projectors. *See item below.*) However, **Disney** is reporting that ***Beauty and the Beast*** will open on Regal's IMAX screens on Jan. 1 (*see Shorts on page 28*).

ITIT reports Q3 revenue up

Israel-based theater chain **I.T. International Theatres**, which operates multiplexes in Israel and Eastern Europe, reported increased revenues and profits for the three months ending Sept. 30, 2001. The company credited the growth to the strength of its theaters in Poland, including the **Panasonic IMAX Theatre** in Warsaw, which opened in November of 2000.

In the third quarter of 2001 the company reported revenues of $19.7 million, a 16.2% increase over the same period of 2000. Although that boosted gross profits by 21.1%, a write-off of an investment in an aborted online service virtually wiped out any net profits for the quarter.

I.T. says its IMAX theater in Krakow, Poland, will open this month, a third Polish theater will open in the first half of 2002, and the Czech Republic's first IMAX theater will open in Prague in December 2002.

Loews submits bankruptcy plan

Loews Cineplex, which declared bankruptcy last February, has filed a plan that would give control of the second-largest theater chain in the U.S. to the Canadian **Onex Corporation** and California's **Oaktree Capital**. The plan puts a price of about US$900 million on the 2,400-screen chain and reimburses unsecured creditors for about 10% of their totals due. A spokesperson for Loews said in November that the company could be clear of Chapter 11 as early as March.

Loews operates four IMAX theaters, in New York, Chicago, Los Angeles, and San

DEALS

Francisco.

Oaktree is a minority partner in the takeover of **Regal Cinemas** by **Philip Anschutz** (*see The Biz, November 2001*).

Imax to make NASCAR film

Imax Corporation and the **National Association for Stock Car Auto Racing (NASCAR)** announced in early December that they would produce an LF film about the popular racing series. Shooting is expected to start with the Pepsi 400 at the Daytona International Speedway on July 4, 2002, and conclude with the Daytona 500 the following February. The film will premiere in the fall of 2003.

Sources tell *LFX* that a production team, which could be drawn from LF veterans or from Hollywood, will be chosen by February 2002.

The documentary-style film will examine the science and technology of the 190-mph (300-kph) racing cars, but will not focus strictly on the competition of a single season. NASCAR racing has the highest attendance of any sport in North America, and its television coverage is second in popularity only to NFL football.

Edwards to install Kinoton 8/70s

Edwards Theatres Circuit, Inc., is installing **Kinoton** 8/70 projectors in four of its former IMAX theaters. Two other screens, in Boise, ID, and Fresno, CA, will be used only for 35mm screenings.

The newly-branded Edwards Giant Screen Theaters in Irvine, Valencia, and Ontario, CA, and Houston, TX, will receive Kinoton projectors with 10kW lamphouses and custom-built 25,000-watt digital sound systems with DTS playback and JBL speakers. The Irvine, Ontario, and Houston venues seat nearly 500 people each; Valencia has about 280 seats.

Although all four were 3D IMAX theaters, they will not be 3D-capable when they re-open with ***Beauty and the Beast*** on Jan. 1. This poses little risk to Edwards at the moment, since only five 3D films are currently in production, two of which will be **Imax Corporation** releases, which is highly unlikely to provide them to any non-IMAX theaters, much less to those of a chain that rejected twelve IMAX system leases. **Disney**, the leading provider of new commercial product, has not announced any 3D projects. Therefore the greatest pressure to convert to 3D (which remains technically feasible) could come from **James Cameron**'s ***Ghosts of the Abyss***, due in the fall of 2002, or a 3D LF re-release of ***Shrek***. **DreamWorks** has made no official announcement about *Shrek*, and although rumors say it could be ready as soon as next summer, *LFX*'s sources suggest that later in the year is more likely.

Muvico Orlando installs Mega 8/70

Florida's **Muvico Theaters** chain will install a **MegaSystems** 8/70 projector in its former IMAX theater in Orlando, FL. The 480-seat theater, which originally opened in 1998 as an IMAX 3D house, will be fitted with the new 2D projector in time to show ***Beauty and the Beast*** on Jan. 1.

Muvico ceased screenings with the IMAX system in February 2001 and later filed a lawsuit against **Imax Corporation** alleging that Imax had provided false information to persuade the company to build IMAX theaters. Muvico then installed a MegaSystems projector in a theater in Memphis, TN, which was to have been an IMAX installation, prompting Imax to sue both Muvico and MegaSystems. (*See The Biz, June/July 2001.*)

National Amusements IMAX in L.A.

Multiplex operator **National Amusements, Inc.**, will operate the new IMAX 3D theater at **The Bridge Cinema Deluxe** in Los Angeles, set to open on Jan. 1, 2002. The theater, National Amusements' first LF screen, was originally to have been built by California's **Edwards Theatres Circuits**, which declared bankruptcy last year and rejected its existing and planned IMAX leases (*see LFX August 2001*). The Los Angeles theater is part of a 17-screen multiplex in the Howard Hughes Center, a 250,000-square-foot (23,000-square-meter) entertainment and shopping complex.

The 350-seat theater features a screen 61 by 83 feet (18.5 by 25.2 meters) and will open with ***Beauty and the Beast***.

Based in Dedham, MA, the privately-held National Amusements is parent company of media conglomerate **Viacom**, and operates 1,390 screens in the U.S., U.K., and Latin America.

XLargo to dist *'N Sync* in Europe

Paris-based **XLargo** has concluded a deal with **Really Big Films, Inc.**, to distribute ***N Sync: Bigger than Live*** in Europe. The film will be included in the LF film festival at **La Géode** in Paris in January.

PERSONNEL

Hueter is CEO of Science Place

Diana Hueter has been named the new president and CEO of **Science Place** in Dallas, TX, its board announced in late November. Hueter has worked primarily in the healthcare industry, most recently as a healthcare consultant, but also serving for six years as COO and CEO of the St. Vincent Healthcare System in Little Rock,

*(See **BIZ** on page 11)*

Diana Hueter

Peter Parks' Special 3D Optics for *Bugs!*

L to r: Cameraman Bob Brock, Chris Parks, Peter Parks, using the mirror-fronted snorkel.

*(from **PARKS** on page 1)*

It all started this summer, when producer **Phil Streather** of **Principal Media Group** obtained funding for a test to be produced in time for the conference. But only just in time.

We condensed five months of design, engineering, and pre-production preparation into five days. We produced four 3D optical camera systems, three based upon snorkel technology and one based upon optical bench micro-photographic technology. We were able to design and build them so that the camera orientation and post-production film protocol remained the same in all four. And we achieved optics capable of capturing wide-angle images five feet (1.5 meters) ahead of the bulky 8/65 cameras, amidst vegetation and scenery that would normally prohibit such viewpoints.

Snorkel optics enable a viewpoint to be gained way out in front of (or above, or below) the camera body without suffering unwanted magnification and light loss, which are the normal effects of moving the lens away from the film plane.

Our 3D snorkel rigs use a complex optical system known as a "virtual pinhole" that enables us optically to "fly" the massive camera rigs through dense and closely-spaced scenery and vegetation. It also lets us spray moisture, dew, cobwebs, aphid honeydew, seeds, pollen, and other natural artifacts around our set without obscuring or corrupting our optics.

Most importantly, the pinhole feature permits us to achieve interaxial (interocular) separations down to a quarter of an inch (six millimeters) while retaining 90° wide-angle views and parallel (and therefore comfortable) 3D viewing from infinity down to a few inches. It can do all this without loss of 50% of the light that a conventional 3D rig's beamsplitter causes.

We made a second snorkel system to enhance the 3D effect of otherwise flat subjects such as insects on flat tree trunks, caterpillars eating leaves flat on to the camera, insects walking across flat rock or sand. This system has many of the same characteristics as the first, but relies on a convergent optical alignment, as when you converge (cross) your eyes to look at a very close object. This creates strong 3D, but can result in unshared background information and eye strain if the shots are not very carefully designed.

A third snorkel system receives both left and right eye information through a single lens barrel down which two slightly different light bundles are captured. Interaxial displacement is down to one or two millimeters. Subjects can be brought to within half an inch (12mm) of the lens. The system can capture very close, very complex, depth-rich scenes and can also be used in wider scenes.

The fourth camera head is the versatile Academy Award®-winning optical bench system I developed seven years ago, with the help of major venture capital. I showed the first footage shot with this system at the 1994 ISTC conference in Poitiers and have since refined and enhanced its capabilities even further. This system, with its multi-axis move capability and versatile cool lighting, is essential for all our truly closeup scenes, like eggs hatching, wing scales fluttering, eyes shimmering, and jaws crunching.

Although the three snorkel systems are very massive, they glide on specially designed multi-axis overhead supports that permit steady and smooth flying shots. The prototype's first test was on three or four shots in **Bayley Silleck**'s ***Lost Worlds***, in which the camera flew over Victorian insect displays and scientists'

*(see **PARKS** on page 9)*

L to r: Producer Phil Streather, assistant cameraman Ed Wild, Simon de Glanville.

Image Quest 3-D (2)

Sean Phillips on Digital LF Filmmaking

*(from **PHILLIPS** on page 1)*

Slow motion can be simulated. For blowups, information can be gleaned from adjacent frames to remove grain and add picture detail.

In feature films and commercials these techniques have been used to create impossible camera moves, such as a sequence in which a shot with live actors seamlessly transitions into a photo-real synthetic camera move that flies through walls or keyholes, or soars into space!

Impossible camera moves like this could also be achieved for 2D and 3D LF films by shooting, along with the live-action LF element, a series of 4x5-inch or 8x10-inch stills of the scene. These techniques, combined with others such as camera projection, offer a wide range of possibilities. For example, a series of still images could be inexpensively shot while scouting and later turned into a convincing moving image of a landscape, building, or other location. Archival stills, like those so effectively used in ***Shackleton's Antarctic Adventure***, could be manipulated so that a virtual camera could move through a 3D rendering of the scene in the still image. This could be done for a 2D movie, or for a stereoscopic 3D film.

In the very near future, a high-resolution digital still camera could be combined with a 4/35 film or 24P HD video camera to create a hybrid LF capture system for wildlife photography or other situations that are prohibitively expensive to capture with LF film cameras.

Editing

Among the nagging problems in LF are the difficulty of previewing a film's edit and being able to see 35mm printdown dailies. This is especially vexing in 3D productions. Most LF filmmakers use non-linear editing systems like the Avid, whose 720x480-pixel resolution makes it very hard, if not impossible, to judge how an edit will play on the giant screen. Avid's HD DS (1080x1920 pixel) systems are beginning to appear worldwide. For tight budgets, desktop PC and Mac systems using software like Final Cut Pro can output an edit decision list to an on-line session to assemble an HD cut for electronic viewing, and HD telecine transfers are available directly from 65mm negatives. This means filmmakers can preview an entire edit with transitions and effects at HD resolution. In 3D, you can do all that *and* preview your film in stereo. You could also look at your dailies in 3D.

There is little doubt that in the next few years HD will become the dominant editing format for Hollywood features as well as LF films. If HD becomes the standard format for digitally mastering features and episodic television, an HD transfer of an LF film will also have value when moving to ancillary markets. At present, the HD editing path makes the most sense for 3D LF films and 2D films with a lot of CGI, visual effects, or complex editorial transitions.

However, 35mm printdowns have a tremendous value, since they still resolve more detail than HD. Furthermore, used flatbeds, Moviolas, and projectors are very inexpensive these days. In either case, 35mm printdowns or HD, it is impossible to be absolutely sure that shots are in focus, and the safest path is to print select takes for screening in 70mm.

Large Format Digital Cameras

About two years ago I thought a real-time digital LF camera might be three to five years away. Today, I'm sorry to say, I think we're looking at perhaps five more years, and ten or more for something robust enough to actually replace film. There are several hurdles yet to be overcome. While none is insurmountable, they will require the two words that producers most fear: time and money.

The minimum resolution for an LF digital camera would be about 4096 pixels on the width of the frame. Such an image would probably look a little sharper than 15/70 or 8/70 scanned at 4096, but might contain artifacts like aliasing, a.k.a. "staircasing." Of course, a 4096x3072 pixel camera would output about six times as much information as a 1920x1080 pixel, or HD, camera, thus requiring fatter

Sean Phillips

data "pipes" (or bandwidth) and six times the storage capacity. A 6144x4608 pixel camera would be a better match to 15/70, and an 8192x6144 pixel camera would introduce a level of over-sampling that would surpass 15/70. Of course, that would mean thirteen and twenty-four times the bandwidth, respectively, and we're not even talking about over-cranking!

While 4K chips have been able to cycle up to 30 fps in tests, there is a vast gulf between a test and a camera that can be used reliably in remote locations. To make matters even more problematic, existing high-end Panavision HD cameras still perform poorly in exteriors with extreme lighting contrasts. For this reason, conventional 35mm film is far from extinct.

Additionally, the consumer acceptance of HD televisions has been slow, so there is no serious interest on the part of any of the major electronics companies in exploring camera resolutions beyond HD. Ironically, still-camera companies are paving the way for breakthroughs down the road. Nikon sells a camera that can shoot short, 3 fps bursts at 4k resolution. Photojournalism has gone almost completely digital, and there will continue to be an unabated demand for higher-resolution still cameras that can capture higher frame rates.

Digital still cameras have two strong

*(See **PHILLIPS** on page 9)*

GSTA Technical Session

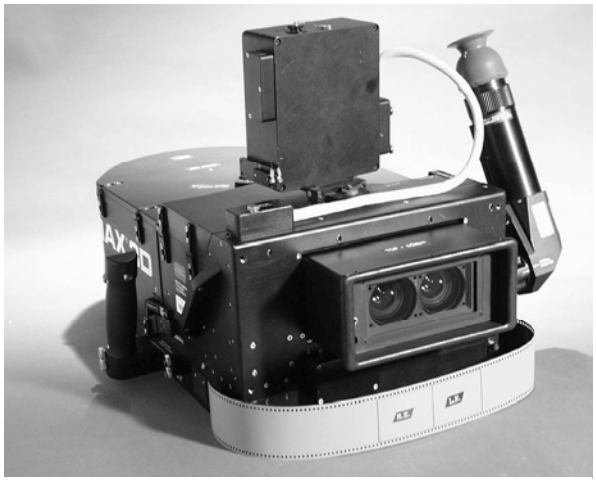
*(from **GSTA** on page 1)*

via a telephone line. Imax is also testing a new pull-across claw that would permit the camera to run at 48 fps.

Keighley announced that with the conclusion of filming for Imax's ***Space Station***, the MSM 30-perf 3D camera, used to train the astronauts and identical to the cameras used in space, may be made available for rental to terrestrial 3D filmmakers. The camera, which exposes 15-perf left - and right-eye views on a single strip of 65mm film (hence 30 perfs), has a 65mm interocular, quick-load magazines, and weighs 95 lbs (29 kg) with a 1,250-ft (375-m) film load that will run for two minutes. [After the conference, Imax told *LFX* that the training camera lacks a few accessories that would be needed for normal shooting, but that if a filmmaker wished to rent the camera those pieces could be fabricated.] Keighley concluded this section of his presentation by running some 3D footage shot in space for *Space Station*.

The Imax maintenance department has been reorganized into six regionally grouped teams, said Keighley: three in North America and one each in Europe, Japan, and Asia. He also mentioned the Imax Service Partnership Program, under which projectionists receive extensive training in return for a reduction in service fees.

Moving to visual effects, Keighley ran a few minutes from ***North Of Superior***, made in 1971 for the opening of Toronto's **Ontario Place**, saying that the quality of those images is "still as powerful as it was that day." Showing some ***All Access*** footage blown up from 35mm and digitally enhanced, Keighley said that smaller formats were acceptable for closeup work, but that "wide-angle photography should really always be as large a format as you can afford." He spoke of the laser film recorder Imax is developing that will provide much faster service than current CRT models, and closed with a demonstration of an out-of-focus scene that his team had digitally sharpened.



The IMAX 30-perf 3D camera

Vince Roth of **Pacific Title and Art Studio** described the Uncas multiformat optical printer the company has developed. The printer can handle 3-, 4-, 8-perf 35mm, and 5-, 8-, 10-, 15-perf 65mm and 70mm; its light source uses a lenticular lens array to achieve extremely even light; the optical system features lenses that can resolve 200 line pairs per millimeter, exceeding the capability of most film stocks; the projector and camera are capable of extended X- and Y-axis motion; and the system uses Windows-based software running on a standard Pentium computer. Roth said that this combination of features yields unmatched quality and precision when converting between formats, as well as quicker service and reduced prices.

The IMAX Mark III camera

(Roth explained that Uncas is not an acronym, but the name of the title character of *The Last of the Mohicans*, and that the device is so named because they believe it is the last large optical printer that will ever be built, as the film industry goes digital.)

Imagica USA's **Chris Reyna** showed some of the work his company had done for ***Shackleton's Antarctic Adventure***, reprising the presentation colleague **Julie O'Neill** gave at the **Large Format Cinema Association** technical session in May (*see LFX June/July 2001*). He also showed a scene that Imagica had digitally sharpened for ***Ocean Men*** and some digital exposure corrections for **The Tech Museum**'s signature film.

Greg MacGillivray spoke about the special camera housings **Howard Hall** had built for filming ***Coral Reef Adventure***. (*See Michele Hall's "Report from the Field" in the August 2001 LF Examiner.*)

Andrew Oran, president of **Lynbrook Productions**, spoke on behalf of **Big Ideas Entertainment** about a proof-of-concept test he and Big Ideas principals **Kristin Martin** and **Jocelyn Stevenson** created with funding from the U.S. **National Science Foundation** for ***The Adventures of Hawking and Crick***. The 3D project will mix LF live action and computer animation, and the test took the form of a trailer for the film, which has not even been written yet. The test mixed a variety of sources—15/70 stock footage, new Vistavision plates, and CGI—to test various types of motion and perspective shifts that will be needed in the final film. Character animation was done by **Hellikon**.

Hellikon's **Christina Schmidlin**, **Lisa Slates**, and **Chitra Shriram** spoke last, showing and describing the computer-animated ridefilm their company had produced for Volkswagen's Autostadt theme park in Germany.

Imax Corporation (2)

*(from **PARKS** on page 6)*
artifact-littered desks.

For *Bugs!* we hope to achieve flight paths that will extend for 30 or 40 feet (9 to 12 meters) with multi-axial moves along the way. Studio installation for this is on hold until we get the final green light for shooting in spring and summer of 2002.

But back to our test shoot. The GSTA specified a date well in advance of the conference by which footage had to be received for the Films in Progress session; the lab and **RPG Productions** needed two weeks; and shipping time had to be accounted for. This left us with only five days. And although it seemed foolhardy to attempt it, we went ahead anyway.

The work was done in **Image Quest**'s small, converted cow-shed studio and in my wife Susi's garden, both in Witney, Oxfordshire, 60 miles west of London. Typically for Witney, the weather ranged from blazing hot to pouring rain, with more of the latter.

A crew that would eventually total 15 started arriving on Monday, July 30, and began engineering and carpentry(!) work that would continue throughout the long weekend. As late as the Sunday lunch hour the optical bench literally had to be sawn in half to get a camera magazine within the confines of a permanent wall. Multiple half-ton chain tackles supported the ungainly rigs beneath headroom of only six and a half feet (two meters).

Sean Phillips, the film's director of photography, arrived to assist and ensure that the lab would be able to properly handle and visually synchronize the 3D footage.

Throughout the shoot, we processed short lengths of exposed neg and dried, mounted, and projected them as 3D stills to check our work. With a home-made lightbox, camera, and monitor setup, we were able to color grade and monitor much of our material as we went along.

On Saturday, four of the crew drove to Liverpool, 200 miles away, departing at 5 a.m., to view projected dailies at **Warner Village Cinemas' Extreme Screen Theater** in Cheshire Oaks. The projectionist, confronted with very short bits of 3D film straight out of the lab and missing the usual sync markers, nearly went on strike rather than trying to make sense of the mess. Fortunately, Sean was there to straighten everything out and the results were extremely encouraging.

We continued shooting for another hectic day and half of the night, and on Sunday night the last remnants of the crew suddenly vanished, having hardly had time to introduce themselves.

Several crew members deserve medals and Sean is to be congratulated for not thinking he had landed on another planet!

We now know that we have designed and proven a 3D optical system that produces imagery that was hitherto unobtainable. We also know that, combined with our existing optical bench system and other equipment, these new 3D systems will give us the ability to tell an intriguing story with spectacular image capture, accurate scenic emphasis, and dramatic and humorous appeal.

Would we do it again? Yes, if tortured first, or paid!

Peter Parks is president of Image Quest, a UK production facility that specializes in 3D LF, marine, and micro photography. His work has appeared in Hidden Hawaii, Island of the Sharks, Cosmic Voyage, *and* Lost Worlds. *He can be reached at iq3d@imagequest3d.com*

*(from **PHILLIPS** on page 7)*
features: they are small and most use a single chip. The benefits of a small, lightweight camera are obvious, and a single-chip camera allows for a much wider range of lenses than a three-chip camera, whose prism block requires a long back-focus distance. Another advantage of chip sizes in the 24x36mm range (the size of a 35mm still frame) is that these lenses have much more depth of field than a lens with the same angle of view that can cover a 15/70 or 8/70 frame. In LF, and especially in 3D, we directors of photography are in a relentless battle against shallow depth of field. A smaller chip-to-film size would be a huge help.

Developing a digital LF camera will be an iterative process. The first examples will probably be marginal and will have serious limitations, but will give us shots we otherwise would not have been able to get. We will have to be tolerant of these tradeoffs, to allow new digital formats room to evolve.

Sean Phillips is a freelance cinematographer, director, and visual effects supervisor working in LF films as well as commercials and features.

*(from **SHORTS** on page 24)*
Sherman Oaks, CA 91403
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BoardPerfect providing projectors

BoardPerfect, Inc., based in Simi Valley, CA, is providing electronically controlled 5/70 and 8/70 film projectors at prices under US$50,000, according to a company release. Founders **Charles Fox** and **Ron Schmidt** have more than 20 years of experience with electronic projectors, having supplied units to **MTM**, **Showscan**, and **SimEx**.

New theaters

The following new LF theaters have opened recently or will open in the near future.

11/16/2001	Celebration! Village IMAX Theatre, Grand Rapids, MI, USA
11/16/2001	Exploris, Raleigh, NC, USA (IMAX 3D/SR)
11/28/2001	Cinecitta IMAX Theatre, Nuremburg, Germany (3D)
11/29/2001	Sheridan IMAX Theatre, Belfast, Northern Ireland (3D)
12/1/2001	Putnam Museum of History and Natural Science, Davenport, IA (IMAX 3D/SR)
12/6/2001	New England Aquarium, Boston, MA, USA (IMAX 3D)
12/15/2001	I.T. IMAX Theatre Krakow, Poland (3D)
12/18/2001	Shanghai ScienceLand IMAX Theatre, Shanghai, China (3D)
12/18/2001	Shanghai ScienceLand IMAX Dome Theatre, Shanghai, China
12/31/2001	Cradle of Aviation Museum, Garden City, NY, USA (IMAX)
1/1/2002	The Bridge, Howard Hughes Center, Los Angeles, CA, USA (IMAX 3D)
1/18/2002	Warner Village Cinemas Milan, Italy (Mega 8/70)
2/1/2002	Bibliotheca Alexandrina, Alexandria, Egypt (Mega 8/70)

THE *LF EXAMINER* INDEX

November 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 21.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
11/1/2001	SAA	221,738	4,622,845	68,825	592,879	5,215,724	38	13	6	19
	HaunCast	81,101	3,146,938	194,565	2,643,800	5,790,738	36	10	11	21
	CTPA	75,799	1,312,373	75,799	249,058	1,561,431	21	20	4	24
	MJTTM	33,136	18,450,032	34,473	2,415,835	20,865,867	78	9	7	16
	Galapago	31,789	11,754,005	10,377	4,346,686	16,100,690	105	10	3	13
	CDS	29,942	12,774,737	72,874	8,646,441	21,421,178	97	9	9	18
	E3D	25,284	5,926,370	175,258	20,336,041	26,262,411	140	7	22	29
	Cyberwor	25,054	10,239,785	100,906	6,424,258	16,664,043	56	13	13	26
	Extreme	18,744	11,733,131	12,894	11,697,399	23,430,530	138	7	13	20
	Trex	13,980	37,888,518	94,464	25,306,647	63,195,165	158	7	16	23
	IOTS	13,894	10,468,216	0	4,478,955	14,947,171	132	5	0	5
	WOC	5,498	14,950,265	0	18,984,298	33,934,563	335	4	1	5
	TR	4,331	17,133,112	535	12,403,741	29,536,853	218	2	2	4
	AllAcces	4,020	927,709	2,243	140,144	1,067,853	30	6	7	13
	AlienAdv	3,998	3,816,292	49,303	5,960,186	9,776,478	116	3	5	8
	MTA	1,250	2,132,148	0	463,174	2,595,322	151	1	0	1
	ATSOT	1,160	15,787,545	4,374	19,696,834	35,484,379	306	1	2	3
	STTM	175	6,605	830	225,136	231,008	55	1	3	4
11/8/2001	SAA	159,066	4,781,911	157,287	750,167	5,532,077	39	14	9	23
	CTPA	67,718	1,385,057	67,718	270,246	1,655,303	22	20	5	25
	HaunCast	47,027	3,193,965	165,414	2,809,214	6,003,179	37	9	11	20
	Galapago	39,435	11,796,026	6,713	4,353,006	16,149,032	106	9	3	12
	MJTTM	28,285	18,478,317	30,173	2,446,008	20,924,325	79	9	6	15
	CDS	23,998	12,789,888	78,180	8,743,416	21,542,304	98	8	10	18
	E3D	23,634	5,950,004	190,811	20,526,852	26,476,856	141	7	22	29
	Cyberwor	23,386	10,263,202	71,939	6,487,404	16,750,606	57	10	13	23
	Trex	20,851	37,915,048	63,092	25,357,005	63,272,053	159	12	15	27
	Extreme	14,919	11,748,051	10,908	11,706,825	23,454,876	139	6	12	18
	WOC	14,650	14,958,646	16,760	19,001,058	33,959,704	336	4	1	5
	IOTS	14,361	10,482,803	0	4,478,955	14,961,758	133	5	0	5
	AllAcces	6,170	933,455	2,649	142,592	1,076,047	31	5	7	12
	TR	5,661	17,138,773	172	12,403,811	29,542,584	219	2	1	3
	AlienAdv	3,809	3,820,101	50,592	6,010,778	9,830,879	117	3	5	8
	MTA	540	2,132,688	0	463,174	2,595,862	152	1	0	1
	STTM	350	6,955	490	225,656	232,581	56	2	3	5
	ATSOT	168	15,787,713	2,586	19,699,239	35,486,952	307	1	3	4
11/15/2001	SAA	187,286	4,969,196	81,453	831,619	5,800,816	40	15	9	24
	CTPA	77,198	1,451,745	77,198	292,799	1,744,545	23	21	5	26
	Galapago	41,721	11,834,371	5,596	4,359,929	16,194,300	107	10	3	13
	HaunCast	30,807	3,224,772	130,556	2,939,770	6,164,542	38	8	11	19
	Trex	30,419	37,944,678	51,495	25,410,355	63,355,033	160	9	15	24
	MJTTM	27,924	18,506,241	32,478	2,478,486	20,984,724	80	9	6	15
	E3D	27,151	5,977,155	178,194	20,705,046	26,682,201	142	9	22	31
	CDS	27,108	12,825,622	67,983	8,813,236	21,638,858	99	8	10	18
	Cyberwor	25,640	10,283,161	61,260	6,551,876	16,835,037	58	10	13	23
	IOTS	17,448	10,497,597	0	4,478,955	14,976,552	134	5	0	5
	Extreme	16,107	11,764,158	10,325	11,716,368	23,480,526	140	6	12	18
	AllAcces	6,475	939,755	2,562	145,269	1,085,024	32	3	6	9
	TR	6,157	17,145,414	311	12,404,122	29,549,536	220	2	1	3
	WOC	3,902	14,962,848	14,799	19,013,434	33,976,282	337	4	1	5
	AlienAdv	3,160	3,823,261	51,165	6,061,943	9,885,204	118	2	5	7
	ATSOT	1,401	15,789,114	3,141	19,702,187	35,491,301	308	1	3	4
	MTA	1,070	2,133,758	0	463,174	2,595,862	153	1	0	1
	STTM	350	7,305	693	226,319	233,624	57	2	3	5

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	Screens Dom	Screens Intl	Screens Tot
11/22/2001	SAA	197,935	5,166,591	116,239	947,858	6,114,449	41	17	9	26
	CTPA	63,465	1,526,771	63,465	311,486	1,838,257	24	20	5	25
	Galapago	45,811	11,891,427	7,138	4,367,563	16,258,990	108	10	3	13
	HaunCast	35,234	3,260,006	133,963	3,073,733	6,333,739	39	8	11	19
	E3D	30,226	6,007,381	183,348	20,888,394	26,895,775	143	7	22	29
	Trex	28,835	37,979,621	49,606	25,457,531	63,437,152	161	9	16	25
	MJTTM	28,254	18,534,495	31,871	2,510,357	21,044,852	81	9	6	15
	CDS	24,706	12,860,062	74,048	8,890,125	21,750,187	100	9	9	18
	Cyberwor	23,576	10,304,777	61,786	6,608,391	16,913,168	59	11	13	24
	IOTS	17,972	10,519,847	0	4,478,955	14,998,802	135	6	0	6
	Extreme	10,150	11,774,308	12,110	11,727,434	23,501,742	141	6	12	18
	TR	6,091	17,154,029	0	12,404,122	29,557,668	221	2	0	2
	AllAcces	4,858	953,649	2,791	147,283	1,100,933	33	4	6	10
	WOC	4,035	14,969,070	801	19,014,520	33,983,590	338	2	1	3
	AlienAdv	4,011	3,827,272	54,772	6,116,715	9,943,987	119	2	5	7
	ATSOT	3,015	15,792,129	3,773	19,705,149	35,497,278	309	1	3	4
	MTA	1,113	2,134,871	0	463,174	2,598,045	154	1	0	1
11/29/2001	SAA	301,984	5,468,575	98,050	1,045,908	6,514,483	42	18	9	27
	CTPA	66,276	1,576,392	66,276	328,253	1,904,644	25	20	5	25
	Galapago	50,974	11,931,609	6,451	4,372,331	16,303,941	109	10	2	12
	E3D	31,861	6,039,242	185,693	21,074,087	27,113,329	144	7	22	29
	MJTTM	30,074	18,564,569	30,186	2,540,543	21,105,112	82	9	6	15
	Trex	27,990	37,997,380	43,446	25,491,439	63,488,819	162	7	13	20
	HaunCast	25,498	3,285,504	125,903	3,199,636	6,485,140	40	7	11	18
	CDS	25,426	12,884,633	75,474	8,965,098	21,849,731	101	8	9	17
	IOTS	21,572	10,538,431	0	4,478,955	15,017,386	136	6	0	6
	AlienAdv	20,056	3,847,328	48,073	6,164,788	10,012,116	120	3	5	8
	AllAcces	17,538	964,803	1,882	148,896	1,113,699	34	4	6	10
	Cyberwor	12,302	10,312,064	54,132	6,659,138	16,971,201	60	8	13	21
	Extreme	8,511	11,782,819	11,928	11,738,321	23,521,140	142	5	12	17
	WOC	4,538	14,973,377	10,368	19,036,193	33,004,626	339	2	1	3
	TR	3,389	17,157,418	0	12,404,122	29,561,057	222	2	0	2
	ATSOT	3,145	15,794,949	2,117	19,705,359	35,500,308	310	2	2	4
	MTA	1,266	2,136,137	0	463,174	2,599,311	155	1	0	1

*(from **BIZ** on page 5)*

AR. Before that she worked in Dallas' Baylor Health Care System for 15 years.

While in Arkansas, Hueter served as an adjunct professor of health administration for the University of Arkansas at Little Rock's graduate program. She hold bachelor's and master's degrees in business administration from Lamar University in Beaumont, TX.

Hueter replaces **William "Mac" Sudduth**, who resigned earlier this year. (*See The Biz, August 2001.*)

McDonald made HMNS president

In October the board of trustees of the **Houston Museum of Natural Science** appointed director **Rebecca McDonald** president of the museum, replacing **Truett Latimer**, who announced his retirement earlier this year (*see The Biz, March 2001*).

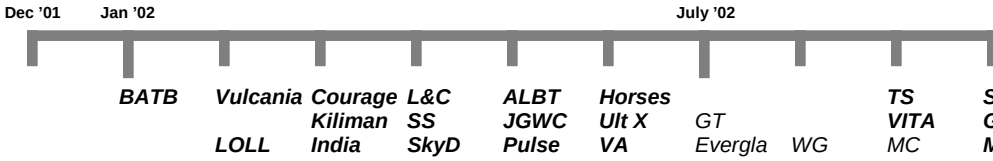
McDonald, a long-time Houston resident, comes to HMNS from Enron Global Assets, where she served as chairman and CEO. She worked in the oil and gas industry for 20 years at such companies as Amoco, Tenneco, Panhandle Eastern Corporation and Fluor Corporation, and has been on the HMNS board since 1997.

Rebecca McDonald

Latimer will remain at HMNS as president emeritus, and will also continue to serve as president of the **Giant Screen Theater Association**.

Layoffs at Advanced Image

Advanced Image Systems, California-based maker of the Maverick 15/70 projector, has laid off at least four employees in the face of stalled sales of its IMAX-compatible system. A sales person and three technical service positions were suddenly terminated in early November, shortly after the company's second projector was installed at the **Crown Odyssey Theater** in Jupiter, FL. The only other Maverick system is installed in a Crown theater in Hartford, CT. The company says it will continue to service the installed systems while it seeks new customers.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Beauty and the Beast

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Gary Trousdale, Kirk Wise; writers: Roger Allers, Linda Wolverton; score: Alan Menken; producer: Don Hahn; executive producer: Howard Ashman. Cast: Paige O'Hara, Robby Benson, Angela Lansbury. LF version credits: producer: Don Hahn. Release: Jan. 1, 2002.

Courage (wt)

Sky High Entertainment/Blue Sky; distributors: Sky East (Asia), Mugen Distribution (rest of world); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. Release: March 2002.

– Principal photography is complete.
– CGI work is in progress, editing has begun.
–Picture will be locked in December.

Peter Degerfeldt (l) and Goran Widenby prepare to shoot Courage *in Norway.*

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; score: Alan Williams; producers: Arabella Cecil, David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

– Film is complete.
– Final minor soundtrack fixes in progress.

Lewis and Clark: Great Journey West

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. ***Narrator: Jeff Bridges.*** *Release: April 2002.*

– Picture is locked. Final post is under way.
– World premiere at Henry Doorly Zoo in Omaha, NE, April 20, 2002

Space Station

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; score: Mickey Erbe, Marybeth Solomon; producer: Toni Myers; associate producer: Judy Carroll. 3D. ***Narrator: Tom Cruise.*** *Release: April 2002.*

– Photography is complete.
– Editing has begun.

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producers: Chris Palmer, Ed Capelle. Release: Spring 2002.

– Principal photography is complete.
– Editing and sound design have begun.
– December: Filming aerials and pickups in India.

Skydance (formerly *Rendez-vous à Paris*)

aGépro Cinéma; distributor: aGépro; director: Eric Magnan; cinematographer: Dominique Gentil; editor: Noëlle Boisson; script: Mireille Cardot, Michel Picard, Michel Sibra; executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Andrew Henderson, Daisy Bates, Amanda James, Natasha Wightman, Alex Giannini. Release: Spring 2002.

– Prinicpal photography is complete.
– Editing is in progress.
– Film is expected to be shown at Euromax meeting in Berlin in February **2002.**

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Spring 2002.

– November: Tested rough cuts with audiences.
– Picture is locked
– Sound recording is under way.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: May 2002.

– Principal photography is complete.
– Picture is locked. Sound mixing in progress.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

– Rough cut is complete and formal testing is under way.
– Editing will be completed early next year.

Pulse: A Stomp Odyssey

Giant Screen Sports/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: May 2002.

– October: Filmed bell ringers in England and flamenco dancers in Spain.
– December: Quii bushmen and gumboot dancers in South Africa; music festivals in India.

Horses: The Story of Equus

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield; narrator: Gabriel Byrne. Release: Spring/ summer 2002.

– Film is complete.

Ultimate X

Touchstone Pictures/ESPN; distributor: Buena Vista Pictures Distribution; director: Bruce Hendricks; cinematographer: Reed Smoot; writer: Jason Hefter; producer: Art Repola; executive producer: Doug Merrifield. Release: Spring/summer 2002.

– Principal photography is complete.
– Editing is under way.

Top Speed (formerly *Science of Speed*)

MacGillivray Freeman Films; distributor: MFF; direc-

tor: Greg MacGillivray; ***editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray;*** *producers: Greg MacGillivray, Alec Lorimore. Release: September 2002.*

– October: Filmed in Atlanta.
– **February: Filming in California, Hawaii, Utah, Arizona, New Mexico.**

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeves; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: September 2002.

– Additional deep-ocean filming in the Pacific will begin in February.
– **Editing has begun.**

Straight Up: Adventures in Vertical Flight

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: October 2002.

– September: Rhino relocation in South Africa, World Food Program rescue efforts in Sierra Leone.
– **November: Filmed XV-15 experimental tiltrotor aircraft in Texas, prototype Comanche helicopter in Florida.**
– **December: Will shoot U.S. Marine Corps helicopter deployment from aircraft carrier; heavy lifting operations in Northern California; experimental Mars rotorcraft testing at NASA's Ames research facility.**

Ghosts of the Abyss

EarthShip Productions; distributor: Walden Media; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Fall 2002.

– August–September: Shot 3D digital video at wreck site of *Titanic* with Russian *Mir* submersibles.
– Photography is complete, post has begun.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Fall 2002.

– **January: Will film at research facilities and capture additional footage of wild manatees in Florida.**

Roar: Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Fall 2002.

– Principal photography is complete.
– **Picture will be locked in December. Sound editing continues.**

***S.O.S. Planet* ***

S.O.S. Planet will focus on the challenges in communicating information about important issues in an era of constant multimedia bombardment.

nWave Pictures.; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: Fall 2002.

– Animation is in progress.
– Live-action photography begins in February 2002.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: Jonathan Winters, Ben Stein, Steve Oedekerk. Release: Late 2002.

–Fall: New material is being animated by Omation and integrated into final version.

The Lion King *

LF edition of the 1994 animated film, the most popular in Disney's history.

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version credits: producer: Don Hahn. Release: Jan. 1, 2002.

–The original film is being digitally enhanced for LF screens.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, ***Stephen Judson****; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer.* ***Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle.*** *Release: February 2003.*

–Principal photography is complete. Editing has begun.

Forces of Nature: Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: mid 2003.

– Have filmed various earthquakes and volcanoes for the last decade.
– October: Filmed first test of a full-scale three-story building on a shake table at Berkeley.
– **December: Second and third shake table tests.**
– Editing has begun.

Not actively in production this month:

Vulcania
The Legend of Loch Lomond
Everglades
Gulliver's Travels
The World's Game
Music Country
Yosemite
Avalanche Hunter
Search for Infinity

Blue Sky Films (3)

Peter Degerfeldt (top, at camera) films a team of BASE jumpers diving off a 4,000-ft (1,200-m) fjord in Norway for Courage.

Bookings: December 2001* by Film

889 bookings of 93 films in 273 theaters

(*Listings are shown through Jan. 1, 2002, to include *Beauty and the Beast*)

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AEK	Berlin Disc	12/1/01	9/30/02
	Bochum NeUe	9/1/01	8/30/02
	Calgary Imx	6/15/01	
	Dublin Reg	1/1/01	12/31/01
	Frankfurt NeUe	9/1/01	8/30/02
	Grand Rapids JLT	11/16/01	12/31/01
	Melbourne WBS	6/30/01	12/31/01
	Montpellier Gau	6/13/01	6/12/02
	Mumbai	3/23/01	3/22/02
	Oulu	5/1/01	4/30/02
	Sandton ISA	6/22/01	12/31/01
	Warsaw IT	9/7/00	12/31/01
Africa	Branson	4/15/01	12/31/01
	Kuwait City	12/25/00	12/24/01
	Malta	2/01	2/27/02
	Nuremburg	12/15/01	3/15/02
	San Antonio 2D	9/7/01	12/31/01
	Toronto FP	10/15/01	5/25/02
	Vienna	10/12/01	1/6/02
	Wash NMNH	10/11/01	4/10/02
AIWC	Adelaide WBS	9/30/01	5/29/02
	Brisbane WBS	9/30/01	5/29/02
	Cincinnati	8/25/01	2/1/02
	Hampton	7/15/01	1/15/02
	Las Vegas Imx	9/6/01	12/31/01
	Los Angeles Loe	5/24/01	
	Memphis Pink	6/30/01	3/1/02
	Montreal VP	10/12/01	2/11/02
	Omaha	8/1/01	2/1/02
	Orlando SC	6/8/01	12/31/01
	Regina	9/4/01	3/3/02
	Sandton ISA	9/16/01	12/31/01
	Speyer Imax	7/15/01	12/31/01
	Sudbury	9/4/01	10/7/02
	Vienna	4/6/01	1/6/02
	Wash NASM	5/01	4/02
AJ	Hong Kong	4/1/01	12/31/01
	Indianapolis CMI	11/9/01	1/3/02
	Kansas City Zoo	10/1/01	12/31/01
	Los Angeles CSC	9/1/01	4/15/02
	Lubbock	11/16/01	5/15/02
	Milwaukee	11/9/01	6/13/02
	Montreal VP	10/15/01	5/1/02
	Myrtle Beach	2/1/01	12/31/01
	San Diego RHF	10/5/01	3/8/02
	Taipei MCRC	1/1/01	12/31/01
	Tampa MOSI	8/31/01	1/30/02
	Vienna	10/12/01	1/6/02
Alamo	San Antonio 2D		
Alaska	Branson	5/1/99	3/14/02
	Brisbane WBS	6/28/01	
	Dwingeloo	4/29/00	2/28/02
	Kansas City Zoo	11/15/01	12/31/01
	Kyoto	3/21/98	2/28/02
	Melbourne WBS	10/19/00	12/31/01
	Phoenix	8/1/01	2/1/02
	Saint Augustine	5/24/01	12/31/01
	Victoria	6/1/01	5/30/02
AlienAdv	Berlin CS	3/1/00	
	Brisbane WBS	8/28/01	
	Fargo	5/1/00	12/31/01
	Las Vegas Imx	11/22/01	12/31/01
	Myrtle Beach	6/1/01	12/31/01
	Perth	3/15/01	12/31/01
	Poitiers 870 3D	2/1/00	2/1/02
	Rochester Cmk	10/12/01	12/31/01
	Taejon Earth	3/1/01	3/1/02
	Tulsa Cmk	5/18/01	12/31/01
AllAcces	Auckland	6/26/01	12/31/01
	Berlin CS	5/3/01	
	Bradford	10/15/01	2/14/02
	Brussels	9/1/01	12/31/01
	Las Vegas Imx	4/6/01	12/31/01
	Mexico City Pap	8/23/01	12/16/01
	Newport	10/26/01	12/31/01
	Perth	11/24/01	11/30/02
	Pittsburgh	8/3/01	12/29/01
	Saint Augustine	7/20/01	12/31/01
	Sudbury	7/15/01	12/31/01
Amazon	Brisbane WBS	10/25/01	
	Edmonton Ody	10/9/98	12/2/01
	Hague	2/19/01	
	Lucerne	3/3/01	
	Portland	1/1/02	5/30/02
	Sioux Falls	9/29/01	2/1/02
Antarc	Monterrey Mex	9/6/01	12/31/01
	New Orleans	9/30/01	4/1/02
	Oakland	1/1/01	12/1/02
ATSOT	Amneville Gau	11/1/01	12/31/01
	Bangkok	9/15/01	12/31/01
	Dallas Cmk	6/15/01	12/31/01
	Kansas City Sci	11/16/01	3/16/02
	New York Loe	5/1/00	12/31/01
	Nuremburg	11/28/01	1/28/02
	Sinsheim	9/19/97	
	Warsaw IT	4/27/01	12/31/01
BATB	Addison Mar	1/1/02	5/02
	Aguascalientes	1/1/02	5/02
	Ankara	1/1/02	5/02
	Apple Valley Imx	1/1/02	5/02
	Auckland	1/1/02	5/02
	Baltimore	1/1/02	5/02
	Bangkok	1/1/02	5/02
	Brussels	1/1/02	5/02
	Buffalo Reg	1/1/02	5/02
	Buford Reg	1/1/02	5/02
	Calgary FP	1/1/02	5/02
	Charleston SC	1/1/02	5/02
	Cheshire Oaks WVC	1/1/02	5/02
	Chicago Loe	1/1/02	5/02
	Colorado Sp'gs Cmk	1/1/02	5/02
	Columbus Mar	1/1/02	5/02
	Dallas Cmk	1/1/02	5/02
	Dearborn	1/1/02	5/02
	Denver UA	1/1/02	5/02
	Dublin Reg	1/1/02	5/02
	Durban ISA	1/1/02	5/02
	Edmonton FP	1/1/02	5/02
	Fargo	1/1/02	5/02
	Gatlinburg	1/1/02	5/02
	Grand Rapids JLT	1/1/02	5/02
	Guadalajara Ram	1/1/02	5/02
	Halifax	1/1/02	5/02
	Hartford Crn	1/1/02	5/02
	Hong Kong	1/1/02	5/02
	Honolulu Con	1/1/02	5/02
	Houston Edw	1/1/02	5/02
	Irvine Edw	1/1/02	5/02
	Jupiter Crn	1/1/02	5/02
	Kansas City Zoo	1/1/02	5/02
	Karuizawa Sei	1/1/02	5/02
	King of Prussia UA	1/1/02	5/02
	La Coruna	1/1/02	5/02
	Langley FP	1/1/02	5/02
	Las Palmas	1/1/02	10/02
	Las Vegas Imx	1/1/02	5/02
	Leon Ram	1/1/02	5/02
	Lincolnshire Reg	1/1/02	5/02
	London BFI	1/1/02	5/02
	London WVC	1/1/02	5/02
	Los Angeles Loe	1/1/02	5/02
	Los Angeles NA	1/1/02	5/02
	Melbourne WBS	1/1/02	5/02
	Memphis Muv	1/1/02	5/02
	Menlyn ISA	1/1/02	5/02
	Miami Imx	1/1/02	5/02
	Mississauga FP	1/1/02	5/02
	Monrovia Krik	1/1/02	5/02
	Monterrey Mex	1/1/02	5/02
	Montreal FP	1/1/02	5/02
	Morelia Ram	1/1/02	5/02
	Murrieta	1/1/02	5/02
	Myrtle Beach	1/1/02	5/02
	Nagano Hot	1/1/02	5/02
	Nashville Reg	1/1/02	5/02
	New Rochelle Reg	1/1/02	5/02
	New York Loe	1/1/02	5/02
	Newport	1/1/02	5/02
	Nyack Imx	1/1/02	5/02
	Ontario Edw	1/1/02	5/02
	Orlando Muv	1/1/02	5/02
	Osaka Sun	1/1/02	5/02
	Oslo	1/1/02	5/02
	Providence Imx	1/1/02	5/02
	Quebec	1/1/02	5/02
	Richmond SMV	1/1/02	5/02
	Rochester Cmk	1/1/02	5/02
	Sacramento Imx	1/1/02	5/02
	Saint Augustine	1/1/02	5/02
	San Antonio 3D	1/1/02	5/02
	San Francisco Loe	1/1/02	5/02
	San Jose	1/1/02	5/02
	Sandton ISA	1/1/02	5/02
	Sandy	1/1/02	5/02
	Seattle PSC 2	1/1/02	5/02
	Singapore SC	1/1/02	5/02
	Speyer IMAX	1/1/02	5/02
	Spokane	1/1/02	5/02
	Strasbourg UGC	1/1/02	5/02
	Tampa Cha	1/1/02	5/02
	Tampa MOSI	1/1/02	5/02
	Tampico Ram	1/1/02	5/02
	Tempe Imx	1/1/02	5/02
	Tijuana	1/1/02	5/02
	Tokyo IMAX	1/1/02	5/02
	Toronto FP	1/1/02	5/02
	Tulsa Cmk	1/1/02	5/02
	Valencia Edw	1/1/02	5/02
	Valencia Spn	1/1/02	5/02
	Vancouver Imx	1/1/02	5/02
	Virginia Beach	1/1/02	5/02
	Warsaw IT	1/1/02	5/02
	Winnipeg	1/1/02	5/02
	Woodbridge FP	1/1/02	5/02
	Woodridge Cmk	1/1/02	5/02
Bears	Albuquerque	9/1/01	3/1/02
	Boston MOS	10/19/01	6/15/02
	Calgary SC	7/28/01	7/28/02
	Fort Worth	10/26/01	3/7/02
	Hampton	11/13/01	5/13/02
	Houston MNS	10/26/01	
	Hutchinson	10/5/01	10/5/02
	Indianapolis CMI	11/9/01	2/28/02
	Louisville	10/1/01	4/1/02
	Sandy	9/1/01	12/31/01
	Taipei MCRC	7/1/01	7/1/02
Beavers	Apple Valley Imx	9/4/01	12/31/01
	Calgary SC	2/15/00	
BP	Ankara	1/22/00	
	Belfast She	11/20/01	12/31/02
	Bochum NeUe	9/1/01	3/1/03
	Brussels	5/1/00	12/31/01
	Charlotte	9/29/01	2/3/02
	Frankfurt NeUe	9/1/01	5/31/02
	Houston MNS	10/26/01	
	Lucerne	5/1/00	

Film	Theater	Open	Close
	Menlyn ISA	9/21/01	12/31/01
	Montpellier Gau	5/1/00	12/31/01
	Mumbai	3/23/01	3/22/02
	San Jose	5/4/00	12/31/01
	Sandton ISA	9/21/01	12/31/01
	Toronto OP	9/25/97	5/31/02
	Valencia Spn	9/1/01	12/31/01
	Victoria	9/28/01	1/16/02
	Vienna	10/12/01	1/6/02
CDS	Adelaide WBS	9/26/01	12/31/01
	Barcelona	5/4/01	5/5/02
	Berlin CS	1/21/00	1/31/02
	Brussels	1/1/01	12/31/01
	Colorado Sp'gs Cmk	8/31/01	12/31/01
	Leon Exp	9/1/01	12/7/01
	Little Rock	11/17/01	1/13/02
	Madrid	10/24/01	
	Oklahoma City	10/19/01	5/31/02
	Providence Imx	9/7/01	12/31/01
	Sydney WBS	12/24/99	1/31/02
	Tampa Cha	10/5/01	12/31/01
	Toronto OSC	6/23/01	12/31/02
	Valencia Spn	5/1/00	
ChanJian	Tsuruga	10/1/01	12/31/01
Closed	Indianapolis WR	1/15/01	12/01
	New York AMNH	9/22/01	5/13/02
CTPA	Barcelona	11/26/01	11/27/02
	Brussels	9/1/01	12/31/01
	Calgary Imx	9/21/01	
	Cape Town ISA	9/21/01	2/28/02
	Chicago Loe	9/14/01	12/31/01
	Dallas Cmk	9/14/01	12/31/01
	Edmonton FP	9/14/01	12/31/01
	Hague	12/20/01	6/19/02
	Honolulu Con	9/14/01	12/31/01
	Kansas City Zoo	6/9/01	
	Langley FP	9/14/01	12/31/01
	London ONT	9/23/01	4/1/02
	Los Angeles Loe	9/14/01	12/31/01
	Montreal FP	9/14/01	12/31/01
	New York Loe	9/14/01	12/31/01
	Norwalk	10/5/01	1/17/02
	Nyack Imx	9/14/01	
	Omaha	6/30/01	12/31/01
	Quebec	10/23/01	12/31/01
	Richmond SMV	9/15/01	12/31/01
	San Diego RHF	6/22/01	1/11/02
	Singapore SC	8/1/01	12/31/01
	Taipei AM	7/5/01	6/30/02
	Tokyo IMAX	9/1/01	12/31/01
	Toronto OP	9/15/01	9/15/02
	Vancouver Imx	9/18/01	12/31/01
	Winnipeg	9/14/01	12/31/01
	Woodbridge FP	9/14/01	12/31/01
CV	Aguascalientes	4/1/01	12/31/01
	Brussels	7/1/01	12/31/01
	Colorado Sp'gs Cmk	1/1/01	12/31/01
	Grand Rapids JLT	11/18/01	12/31/01
	Hampton	1/8/99	12/31/01
	Kuala Lumpur NP	3/15/01	3/14/02
	Rochester Cmk	1/1/01	12/31/01
	Saint Augustine	8/3/01	12/31/01
	San Jose	10/12/00	12/31/01
	Tulsa Cmk	6/22/01	12/31/01
	Wash NASM	8/8/96	
	Woodridge Cmk	10/1/01	12/21/01
Cyberwor	Adelaide WBS	12/1/01	5/31/02
	Apple Valley Imx	5/29/01	12/31/01
	Auckland	4/4/01	12/31/01
	Austin	11/17/01	5/24/02
	Berlin CS	11/16/00	
	Birmingham UK	9/29/01	9/28/02
	Bochum NeUe	3/8/01	3/7/02
	Bradford	3/1/01	2/28/02
	Brisbane WBS	12/13/01	
	Bristol	10/00	5/02
	Calgary FP	9/14/01	12/31/01
	Frankfurt NeUe	3/8/01	3/7/02
	Harrisburg	6/30/01	12/31/01
	Indianapolis CMI	11/15/01	12/31/01
	Kaohsiung	6/29/01	6/20/02
	Kitakyushu	1/1/02	3/31/02
	Kuwait City	12/25/00	12/24/01
	Melbourne WBS	6/22/01	12/31/01
	Monterrey Mex	12/1/01	12/31/02
	Montpellier Gau	1/1/01	12/31/03
	Nashville Reg	1/12/01	12/31/01
	Perth	12/26/01	6/26/02
	Poitiers Imax 3D	2/1/01	1/31/06
	Rochester Cmk	4/4/01	12/31/01
	Sydney WBS	6/22/01	12/31/01
	Taichung NMNS	1/1/02	12/31/02
	Toronto OSC	11/10/00	5/3/02
	Wuerzburg	12/15/00	12/14/01
	Yokohama SC	3/3/01	3/23/02
DIA	Berlin CS	8/10/00	
	Houston SCH	1/18/93	7/12/02
	Huntsville	1/1/00	12/31/01
	KSC 1	7/21/85	
DIS	Adelaide WBS	6/30/01	6/30/02
	Birmingham UK	9/29/01	5/31/02
	Bristol	3/01	3/02
	Houston SCH	7/30/94	7/12/02
	Huntsville	10/1/98	12/31/01
	Kitakyushu	4/1/01	3/31/02
	Singapore SC	10/1/01	12/31/01
Dolphins	Barcelona	10/15/00	
	Bristol	12/22/01	8/8/02
	Detroit	10/1/01	
	Fort Lauderdale	4/16/01	12/31/01
	Galveston	3/7/01	12/31/01
	Hague	6/5/01	12/15/01
	Hull	4/1/01	1/6/02
	Laie	5/1/01	4/30/04
	Lisbon	8/1/01	7/31/02
	London BFI	4/1/01	12/15/01
	Lucerne	11/1/00	
	Madrid	3/22/01	
	Niagara	10/1/01	2/28/02
	Nyack Imx	5/25/01	12/31/01
	Paris Geo	2/5/01	1/15/02
	Puebla	11/1/01	4/30/02
	Sandton ISA	3/9/01	12/8/01
	Stockholm	10/1/00	3/31/02
	Toronto OP	3/1/00	9/4/02
	Vienna	10/12/01	1/6/02
E3D	Amneville Gau	6/27/01	12/27/01
	Ankara	7/29/00	
	Barcelona	5/11/00	
	Berlin Disc	2/26/99	12/31/01
	Bradford	5/1/01	12/31/01
	Calgary FP	9/15/01	12/31/01
	Cheshire Oaks WVC	12/31/00	
	Colorado Sp'gs Cmk	5/25/01	12/31/01
	Dallas Cmk	10/12/01	12/31/01
	Dearborn	8/1/01	12/31/01
	Goteborg	3/14/01	12/14/01
	Honolulu Con	7/13/01	12/31/01
	Kansas City Sci	5/1/00	12/01
	London BFI	6/1/01	12/31/01
	Madrid	10/26/00	
	Manchester UCI	8/3/01	6/30/02
	Munich	1/15/01	3/31/02
	Newport	9/29/01	12/31/01
	Perth	12/00	12/31/01
	Singapore DC	6/1/01	5/31/02
E3Dcc	Calgary SC	12/26/00	5/25/02
	Copenhagen	12/1/00	12/1/01
	Karlshamn	6/25/01	9/15/02
	Kofu	6/1/01	12/31/01
	Osaka Sci	6/00	12/31/01
	Regina	5/21/01	12/31/01
	Stockholm	5/00	12/01
	Tokyo ISEC	6/1/01	12/31/01
EMSH	Castle Rock	3/92	
Everest	Barcelona	5/4/01	
	Bochum NeUe	11/1/01	10/31/02
	Calgary Imx	5/15/01	
	Edmonton Ody	6/5/01	12/31/01
	Grand Rapids JLT	11/15/01	12/31/01
	Karlshamn	9/15/01	9/15/02
	Las Palmas	12/10/00	12/10/01
	Manchester UCI	4/6/01	4/5/02
	Nuremburg	11/28/01	2/27/02
	Penrith	10/1/01	9/30/03
	Richmond SMV	10/20/01	12/31/01
	Tempe Imx	3/9/01	12/31/01
	Toronto OP	3/1/99	9/4/02
	Valencia Spn	7/14/01	
	Vantaa	9/1/01	8/31/02
	Wash NMNH	10/11/01	10/10/02
Extreme	Austin	6/2/01	12/2/01
	Berlin CS	4/5/01	
	Cathedral City	10/12/01	2/12/02
	Coomera	7/1/01	6/30/02
	Hague	10/11/01	
	Hampton	10/12/01	2/12/02
	Honolulu Con	8/18/00	12/31/01
	Jupiter Crn	10/12/01	12/31/01
	Madrid	6/22/00	12/31/01
	Malta	12/6/00	12/7/02
	Munich	4/12/99	
	Nuremburg	11/28/01	11/28/02
	Perth	9/24/01	3/24/02
	San Antonio 2D	12/18/01	3/18/02
	San Francisco Loe	6/29/01	12/31/01
	Sandton ISA	6/22/01	
	Speyer Imax	5/1/00	
	Woodridge Cmk	8/3/01	12/31/01
	Yellowstone	11/1/99	10/31/02
Galapago	Addison Mar	6/23/00	12/31/01
	Adelaide WBS	6/30/01	6/30/02
	Apple Valley Imx	5/1/00	12/31/01
	Bochum NeUe	9/1/00	8/31/02
	Brussels	5/1/01	12/31/01
	Chattanooga	3/15/01	12/31/01
	Columbus Mar	12/1/00	12/31/01
	Fort Lauderdale	10/5/01	10/4/02
	Langley FP	6/1/01	12/31/01
	Regina	9/1/01	12/31/01
	Sinsheim	3/10/01	
	Sudbury	9/4/01	1/6/02
	Sydney WBS	6/30/01	6/30/02
	Taichung NMNS	1/1/01	12/31/01
	Wash NMNH	10/27/99	
	Woodridge Cmk	10/19/01	12/31/01
	Wuerzburg	12/15/00	12/14/01
GBR	Hastings	6/5/01	12/3/01
GC	Bandung	9/1/00	8/31/02
	Berlin Disc	1/1/01	12/31/01
	Calgary Imx	6/15/01	12/30/01
	Durban ISA	9/27/01	12/31/01
	Fort Worth	10/26/01	1/1/02
	Glasgow	10/12/01	12/31/01
	Grand Canyon	11/1/99	2/28/02
	London ONT	10/2/01	4/1/02
	Milwaukee	9/29/01	6/13/02
	Mumbai	8/15/01	8/14/02
	Munich	4/2/01	4/1/02
	Nuremburg	11/28/01	11/29/02
	San Jose	6/1/00	12/31/01
	Singapore DC	5/26/01	7/3/02
	Syracuse	6/30/01	1/1/02
	Wuerzburg	7/1/01	12/31/01
GF	Austin	9/15/01	1/18/02
	Reno Fleisch	11/17/00	12/31/01
	Sudbury	1/00	12/02
GN	Montreal FP	2/9/01	12/31/01
	Paris Geo	2/26/01	1/15/02
	Stockholm	9/00	12/31/01
	Taipei AM	3/30/01	9/30/02
GP	Chicago MSI	6/15/01	1/31/02
	Cleveland	8/1/01	2/1/02
	Hastings	9/18/01	12/31/01
	Raleigh Exp	11/16/01	5/31/02
HaunCast	Adelaide WBS	9/20/01	8/31/02
	Amneville Gau	10/30/01	5/31/02
	Auckland	9/11/01	12/31/01
	Bangkok	10/16/01	12/31/01
	Berlin CS	4/5/01	
	Berlin Disc	4/5/01	12/31/02
	Bochum NeUe	11/8/01	11/30/02
	Bradford	9/1/01	3/31/02
	Brisbane WBS	9/13/01	
	Bristol	8/25/01	8/25/02
	Calgary FP	9/14/01	12/31/01
	Chicago Loe	2/23/01	12/31/01
	Colorado Sp'gs Cmk	2/23/01	12/31/01
	Edmonton FP	2/23/01	12/31/01
	Galveston	9/9/01	10/31/02
	Halifax	9/21/01	12/31/01
	Melbourne WBS	9/13/01	12/31/01
	Montreal FP	2/23/01	12/31/01
	Myrtle Beach	2/23/01	12/1/01
	New York Loe	2/23/01	12/31/01
	Oslo	9/6/01	12/31/01
	Sydney WBS	9/20/01	8/31/02
	Woodbridge FP	2/23/01	12/31/01
HB	Baltimore	10/12/01	12/31/01
	Birmingham UK	10/15/01	10/31/02
	Bradford	10/11/01	10/31/03

Film	Theater	Open	Close
	Bristol	10/15/01	10/15/02
	Chicago MSI	10/12/01	7/18/02
	Glasgow	10/11/01	9/1/03
	Hague	10/10/01	
	Houston MNS	10/26/01	
	Jersey City	10/12/01	10/02
	Kansas City Sci	10/19/01	9/30/02
	London SM	10/11/01	10/31/03
	Los Angeles CSC	10/14/01	9/30/02
	Manchester UCI	10/12/01	9/30/02
	Munich	11/30/01	12/31/02
	Stockholm	11/30/01	11/30/02
	Toronto OSC	10/12/01	10/12/03
HC	Montpellier Gau	10/30/01	3/31/02
HCBTD	San Simeon	8/17/96	
HD	Dallas Cmk	1/1/01	12/31/01
	Tulsa Cmk	10/1/01	12/21/01
HH	Berlin Disc	1/1/01	12/31/01
	Brisbane WBS	8/30/01	
	Honolulu Con	5/1/00	12/31/01
IA	Valencia Spn	12/1/00	
IN	Apple Valley Imx	11/23/01	12/31/01
	Berlin Disc	11/1/01	1/15/02
	Bochum NeUe	11/15/01	1/15/02
	Chattanooga	11/16/01	1/5/02
	Colorado Sp'gs Cmk	11/9/01	12/31/01
	Dallas Cmk	11/9/01	12/31/01
	Galveston	11/16/01	1/7/02
	New Orleans	11/16/01	1/1/02
	Rochester Cmk	11/9/01	12/31/01
	Rochester Cmk	11/9/01	12/31/01
	San Antonio 3D	11/15/01	12/31/01
	Sudbury	11/17/01	1/15/02
	Tulsa Cmk	11/9/01	12/31/01
	Vancouver Imx	12/1/01	12/31/01
	Woodridge Cmk	11/9/01	12/31/01
IOTS	Birmingham AL	9/1/01	1/18/02
	Buffalo Reg	12/15/99	12/31/01
	Dallas Cmk	10/1/01	12/21/01
	Garden City	1/1/02	9/1/02
	Lincolnshire Reg	1/1/01	12/31/01
	Nashville Reg	1/1/01	12/31/01
	Pittsburgh	6/23/01	2/1/02
	Rochester Cmk	3/1/01	12/31/01
	Saint Paul	10/12/01	2/14/02
	Seattle Dome	3/1/01	2/28/02
	Shanghai Dome	9/1/01	8/31/02
	Tampa Cha	8/17/01	12/31/01
ITD	Apple Valley Imx	7/15/00	12/31/01
	Baltimore	10/6/00	12/31/01
	Berlin Disc	6/1/01	5/31/02
	Boston NEA	12/6/01	
	Brisbane WBS	6/30/01	6/30/02
	Chattanooga	5/3/96	5/3/03
	Colorado Sp'gs Cmk	6/22/01	12/31/01
	Kuwait City	12/25/00	12/24/01
	Montpellier Gau	6/1/01	12/31/01
	New Rochelle Reg	1/1/01	12/31/01
	Newport	9/14/01	12/31/01
	Rochester Cmk	10/1/01	12/21/01
	Sinsheim	5/98	
	Tampa Cha	3/15/01	12/31/01
	Tulsa Cmk	6/1/00	12/31/01
JIAC	Barcelona	11/1/01	
	Boston MOS	6/15/01	3/15/02
	Columbus COSI	11/3/01	6/30/02
	Copenhagen	4/6/01	12/31/01
	Detroit	7/28/01	5/10/02
	Edmonton Ody	10/5/01	3/4/02
	Harrisburg	3/30/01	
	Hull	7/1/01	1/6/02
	Jersey City	3/14/01	5/02
	London ONT	12/15/01	6/30/02
	Mexico City Pap	9/14/01	5/13/02
	Myrtle Beach	3/16/01	12/31/01
	Nyack Imx	9/01	
	Orlando SC	9/29/01	
	Pensacola	3/10/01	4/14/02
	Philadelphia	6/15/01	1/10/02
	Quebec	10/31/01	12/31/01
	Rochester MSC	10/25/01	
	Saint Louis SC	9/7/01	1/3/02
	San Diego RHF	3/16/01	1/11/02
	Spokane	3/30/01	12/31/01
	Taichung NMNS	8/15/01	8/14/02
	Tempe Imx	9/28/01	12/31/01
	Toronto OP	3/1/01	9/4/02
	Vancouver Imx	3/19/01	
	Victoria	9/28/01	5/30/02
	Vienna	4/6/01	1/6/02
	Virginia Beach	9/1/01	12/31/01
L5	Alamogordo	8/3/01	12/31/01
	Baltimore	5/25/01	12/31/01
	Brisbane WBS	8/2/01	
	Galveston	1/1/02	3/31/02
	Miami Imx	10/1/01	12/31/01
	Sacramento Imx	7/1/01	12/31/01
	Sinsheim	10/26/96	
LS	Calgary Imx	9/21/01	
	Cathedral City	8/24/01	2/24/02
	Dwingeloo	5/1/01	4/30/03
	Goteborg	10/21/01	4/20/02
	Nuremburg	11/28/01	11/27/02
	Oklahoma City	5/9/01	3/10/02
	Saint Augustine	10/28/01	12/31/01
	Sioux Falls	9/29/01	2/1/02
LW	Alamogordo	1/1/02	6/30/02
	Atlanta FMNH	9/20/01	12/31/01
	Boston NEA	12/6/01	
	Charlotte	9/29/01	4/1/02
	Mobile	9/20/01	12/31/01
	Myrtle Beach	5/1/01	12/31/01
	Philadelphia	9/28/01	5/9/02
	Phoenix	6/1/01	12/31/01
	Roanoke	7/1/01	12/31/01
	Seoul	12/22/01	7/1/02
	Vancouver SW	6/30/01	6/30/02
MJTTM	Barcelona	5/3/01	5/2/02
	Chiba City	8/01	2/02
	Chicago Loe	5/5/00	
	Fargo	5/01	12/01
	Kitakyushu	4/01	12/01
	Los Angeles Loe	10/26/01	12/31/01
	Malta	7/01	12/01
	Osaka Sci	6/01	12/01
	Oslo	11/1/01	12/31/01
	Paris Geo	12/5/01	
	Philadelphia	5/01	12/01
	Providence Imx	10/26/01	12/31/01
	Sacramento Imx	10/26/01	12/31/01
	Seattle Dome	5/5/00	12/01
	Tempe Imx	10/26/01	12/31/01
	Tokorozawa	9/01	3/02
	Yellowstone	3/01	12/01
MOE	Adelaide WBS	5/1/01	12/31/02
	Amneville Gau	8/29/01	8/28/02
	Auckland	10/1/01	12/31/01
	Bandung	9/1/00	8/31/02
	Berlin CS	8/1/01	6/30/02
	Berlin Disc	1/1/01	12/31/01
	Brussels	9/1/01	12/31/01
	Cape Town ISA	3/5/01	2/28/03
	Cedar Rapids	12/1/01	3/15/02
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Corpus Christi	3/15/01	2/14/02
	Dearborn	9/1/01	12/31/01
	Hague	10/9/00	6/02
	Halifax	9/17/01	12/31/01
	Harrisburg	9/30/01	3/23/02
	Houston MNS	10/26/01	3/6/02
	Indianapolis CMI	7/14/00	1/1/02
	Jupiter Crn	10/12/01	12/31/01
	Langley FP	3/1/01	12/31/01
	Las Vegas Imx	12/1/00	12/31/01
	Lucerne	5/1/00	
	Madrid	10/28/99	
	Manchester UCI	11/10/00	12/31/01
	Melbourne WBS	5/1/01	12/31/01
	Miami Imx	11/1/01	12/31/01
	Mumbai	3/23/01	3/22/02
	Munich	4/2/01	4/1/02
	New York Loe	10/12/01	12/31/01
	Norwalk	1/1/01	12/31/02
	Oakland	3/1/01	12/31/01
	Oslo	10/1/01	12/31/01
	Paris Geo	6/15/01	1/15/02
	Pitea	3/1/01	2/28/02
	Portland	11/2/01	6/15/02
	Providence Imx	9/28/01	12/31/01
	Raleigh Exp	11/16/01	5/31/02
	Rochester Cmk	9/14/01	12/31/01
	Sacramento Imx	10/1/01	12/31/01
	Saint Augustine	8/1/01	12/31/01
	San Diego RHF	11/1/01	3/31/02
	San Jose	2/8/01	12/31/01
	Sandton ISA	3/5/01	12/31/01
	Shreveport	9/8/01	7/30/02
	Sioux Falls	9/1/01	6/30/02
	Sudbury	1/1/01	6/30/02
	Syracuse	10/1/01	4/1/02
	Toronto OP	10/1/01	5/31/02
	Tulsa Cmk	8/31/01	12/31/01
	Vancouver Imx	12/00	12/31/01
	Vancouver SW	9/10/99	1/31/02
	Victoria	11/5/01	3/7/02
	Vienna	10/12/01	1/6/02
	Woodridge Cmk	9/14/01	12/31/01
	Wuerzburg	4/16/01	12/31/01
MOF	Garden City	12/01	12/02
	Huntsville	1/10/01	1/9/02
	Pensacola	11/8/96	
	Wash NASM	9/6/01	4/02
MTA	Myrtle Beach	10/1/01	12/31/01
MTM	Adelaide WBS	6/30/01	6/30/02
	Houston SCH	6/28/97	12/31/01
	Huntsville	10/1/01	2/28/02
	King of Prussia UA	1/1/01	12/31/01
	Mississauga FP	4/6/01	12/31/01
	San Jose	5/4/00	12/31/01
	Woodridge Cmk	1/1/01	12/31/01
MWH	Atlanta FMNH	9/01	
	Berlin CS	10/11/01	
	Hague	6/26/01	12/19/01
	Lucerne	11/2/01	
	Vienna	1/26/01	1/6/02
Niagara	Bandung	9/1/00	8/31/02
	Beijing	12/31/00	12/30/01
	Niagara	7/1/86	
	San Jose	6/1/00	12/31/01
	Tianjin	1/1/01	12/31/01
Nsync	Addison Mar	5/11/01	12/31/01
	Chicago Loe	6/1/01	12/31/01
	Dearborn	6/1/01	12/31/01
	Indianapolis CMI	6/1/01	12/31/01
	Las Vegas Imx	7/13/01	12/31/01
	Lincolnshire Reg	5/11/01	
	Los Angeles Loe	7/16/01	12/31/01
	Memphis Muv	6/15/01	12/31/01
	Rochester Cmk	6/15/01	
	Sioux Falls	6/15/01	
	Spokane	6/15/01	
	Sydney WBS	7/26/01	
	Tokyo IMAX	8/4/01	
	Tulsa Cmk	10/12/01	12/31/01
OM	Frankfurt NeUe	11/1/01	11/30/02
	Munich	9/01	
	Wuerzburg	11/15/01	5/30/02
OMATS	Birmingham UK	9/29/01	3/30/02
	Charleston SC	8/31/01	12/31/01
	Hampton	9/25/01	2/12/02
	Myrtle Beach	9/1/01	12/31/01
	Nashville Reg	9/17/01	12/31/01
OnGuard	Singapore DC	2/13/99	
OO	Atlanta FMNH	5/25/01	1/10/02
	Dallas SP	5/25/01	
	Hong Kong	10/1/01	12/31/01
	Jersey City	9/4/01	5/02
	Los Angeles CSC	6/22/01	12/20/01
	Mexico City Pap	6/1/01	1/31/02
	Philadelphia	9/28/01	4/4/02
	Poitiers Imax	2/1/01	2/28/02
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
	Tijuana	10/18/01	12/31/01
	Valencia Spn	7/14/01	12/31/01
	Wash NMNH	9/12/00	11/13/02
OrigLife	Paris Geo	6/26/01	
Rheged	Penrith	7/1/00	
ROF	Cleveland	11/1/01	5/1/02
RSATM	Nuremburg	11/28/01	5/31/02
	Syracuse	12/27/01	2/23/02
	Vancouver Imx	9/10/01	12/31/01
	Wash NMNH	10/5/01	1/31/02
S&R	Amneville Gau	11/1/01	3/31/02
	Auckland	9/15/01	12/31/01
	Bochum NeUe	9/1/01	8/31/02
	Dallas Cmk	5/1/00	12/31/01
	Frankfurt NeUe	9/1/01	8/31/02
	Sinsheim	10/1/99	
	Woodridge Cmk	5/1/01	12/31/01

Film	Theater	Open	Close
SAA	Auckland	4/30/01	12/01
	Birmingham AL	11/23/01	3/22/02
	Boston MOS	2/16/01	6/02
	Charleston SC	11/1/01	12/31/01
	Charlotte	11/17/01	5/16/02
	Chicago Loe	11/9/01	12/31/01
	Columbus COSI	6/16/01	6/16/02
	Copenhagen	10/1/01	3/31/02
	Dallas SP	2/11/01	2/10/02
	Dearborn	6/22/01	12/31/01
	Denver MNS	9/21/01	3/31/02
	Duluth	10/19/01	4/18/02
	Hull	10/5/01	3/31/02
	Hutchinson	12/14/01	6/13/02
	Little Rock	9/22/01	3/21/02
	London BFI	10/19/01	12/31/01
	Melbourne WBS	10/25/01	12/31/01
	Munich	6/14/01	6/13/02
	New York Loe	11/9/01	12/31/01
	Norwalk	1/18/01	6/13/02
	Oslo	11/1/01	12/31/01
	Pittsburgh	11/3/01	6/2/02
	San Jose	10/4/01	12/31/01
	Sandy	8/24/01	12/31/01
	Seattle PSC 1	9/4/01	12/31/01
	Stockholm	9/21/01	9/20/06
	Sydney WBS	10/27/01	4/26/02
	Tampa MOSI	11/16/01	12/31/01
	Vienna	7/6/01	1/6/02
SacrSite	Alamogordo	1/1/02	7/30/02
SC	Berlin Disc	10/11/01	4/10/02
SE	Monterrey Mex	6/1/01	12/1/01
	Sasebo	10/1/01	12/31/01
	Toronto OSC	3/6/98	3/31/02
Sedona	Sedona	3/28/98	12/31/03
SFTGS	Adelaide WBS	6/20/01	12/19/01
	Alamogordo	10/5/01	4/30/02
	Saint Paul	10/12/01	2/14/02
SOA	Dallas AA	2/26/99	
Solarmax	Copenhagen	9/15/00	12/23/01
	Denver MNS	7/1/01	2/28/02
	Kofu	9/15/01	3/15/02
	Lubbock	9/16/01	2/14/02
	Oslo	3/1/01	12/31/01
	Sandy	7/14/01	12/31/01
	Sendai CSC	9/10/01	1/30/02
	Taipei AM	3/1/01	2/28/03
	Tempe Imx	3/1/01	12/31/01
SOLOE	Bristol	4/00	4/02
SS3D	Bristol	5/01	5/02
STTM	Berlin CS	10/12/00	
	Hartford Crn	10/16/01	12/31/01
	Osaka Sci	12/1/01	2/28/02
	Spokane	10/26/01	12/31/01
	Victoria	12/7/01	1/16/02
	Vienna	10/12/01	1/6/02
	Wuerzburg	12/13/00	4/6/02
SupeSpee	Branson	3/23/01	1/6/02
	Niagara	6/1/01	12/31/01
	Richmond SMV	4/28/01	12/31/01
	Syracuse	9/1/97	6/30/02
	Tempe Imx	7/15/01	12/31/01
T40	Houston MNS	5/17/01	1/3/03
	Norwalk	1/18/01	6/13/02
	Norwalk	2/1/01	9/3/02
	Saint Louis SC	12/1/01	4/30/02
T90	Norwalk	11/20/98	12/31/03
TBAA	Alamogordo	1/1/02	7/30/02
	Oakland	7/1/00	12/31/01
	San Jose	1/10/01	12/31/01
TF	Corpus Christi	3/9/01	3/8/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Wash NASM	7/1/76	
TR	Brisbane WBS	6/28/01	
	Kuwait City	5/1/01	12/31/01
	Little Rock	6/22/01	12/31/01
	Shreveport	6/29/01	1/31/02
Trex	Amneville Gau	3/28/01	3/27/02
	Ankara	1/22/00	
	Berlin CS	1/21/00	
	Bochum NeUe	9/1/01	8/30/12
	Bradford	4/5/99	12/31/01
	Brisbane WBS	6/30/01	6/30/02
	Bristol	4/4/01	4/02
	Buford Reg	8/13/99	12/31/01
	Cape Town ISA	3/1/01	5/31/02
	Charleston SC	9/1/00	12/31/01
	Colorado Sp'gs Cmk	9/10/00	12/31/01
	Frankfurt NeUe	9/1/01	8/31/02
	Harrisburg	5/27/00	12/31/01
	Ichikawa	10/30/01	3/28/02
	Jakarta	12/15/01	12/14/02
	Karuizawa Sei	6/23/01	12/31/01
	Langley FP	11/8/00	12/31/01
	London SM	7/21/01	1/20/02
	Madrid	3/23/00	
	Melbourne WBS	6/30/01	12/31/01
	Memphis Pink	11/3/01	3/1/02
	Menlyn ISA	10/6/00	12/31/01
	Mississauga FP	6/22/01	12/31/01
	Montreal FP	12/14/00	12/31/01
	Poitiers Solido	2/1/00	1/31/03
	Puebla	7/1/01	1/31/02
	Quebec	10/23/01	12/31/01
	San Francisco Loe	10/12/01	4/12/02
	Shanghai 3D	9/1/01	8/31/02
	Sinsheim	3/18/99	
	Stockholm	2/1/01	7/31/02
	Tempe Imx	9/01	12/31/01
	Tokyo IMAX	8/4/01	12/31/01
	Toyohashi	10/20/01	3/3/02
	Tulsa Cmk	4/14/00	12/31/01
	Vancouver SW	10/6/01	2/1/02
	Virginia Beach	1/8/99	12/31/01
	Wuerzburg	12/15/00	12/14/01
TTL	Las Palmas	5/30/01	12/31/01
	Toronto OSC	6/1/00	3/2/02
UGs	Alamogordo	9/1/01	12/31/01
	Ankara	4/27/01	
	Corsicana	9/1/01	1/30/02
	Osaka Sun	9/6/01	12/31/01
	Oslo	12/00	12/31/01
	Sinsheim	4/7/00	
	Syracuse	9/1/01	5/30/02
WABOS	Valencia Spn	5/1/00	12/31/01
WAMnv	Montpellier Gau	3/21/01	4/23/02
	Paris Geo	1/10/00	
	Xalapa	8/3/01	2/2/02
Whales	Berlin Disc	7/16/01	1/31/02
	Chattanooga	10/1/01	4/1/02
	Hartford Crn	7/15/01	12/31/01
	Melbourne WBS	5/1/01	12/31/01
	Norwalk	1/1/01	12/31/02
	Sioux Falls	9/1/01	6/3/02
	Winnipeg	10/15/01	12/31/01
Wildfire	Roanoke	10/1/01	6/1/02
WOC	Galveston	7/6/01	3/2/02
	Kansas City Sci	6/28/01	1/31/02
	Myrtle Beach	10/1/01	12/31/01
	Rochester Cmk	7/13/01	12/31/01
Wolves	Albuquerque	4/1/00	1/3/02
	Anchorage	5/14/00	5/20/04
	Apple Valley Imx	9/4/01	12/31/01
	Dallas SP	5/1/00	3/02
	Reno Fleisch	10/1/01	1/28/02
	Spokane	3/15/01	12/31/01
	Yellowstone	6/1/01	
Yell	Indianapolis CMI	7/1/01	12/31/01
	Tianjin	1/1/01	12/31/01
ZC	Zion	5/24/94	

December 2001 by Theater

Theater	Film	Open	Close
Addison Mar	BATB	1/1/02	5/02
	Galapago	6/23/00	12/31/01
	Nsync	5/11/01	12/31/01
Adelaide WBS	AIWC	9/30/01	5/29/02
	CDS	9/26/01	12/31/01
	Cyberwor	12/1/01	5/31/02
	DIS	6/30/01	6/30/02
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	MOE	5/1/01	12/31/02
	MTM	6/30/01	6/30/02
	SFTGS	6/20/01	12/19/01
Aguascalientes	BATB	1/1/02	5/02
	CV	4/1/01	12/31/01
Alamogordo	L5	8/3/01	12/31/01
	LW	1/1/02	6/30/02
	SacrSite	1/1/02	7/30/02
	SFTGS	10/5/01	4/30/02
	TBAA	1/1/02	7/30/02
	UGs	9/1/01	12/31/01
Albuquerque	Bears	9/1/01	3/1/02
	Wolves	4/1/00	1/3/02
Amneville Gau	ATSOT	11/1/01	12/31/01
	E3D	6/27/01	12/27/01
	HaunCast	10/30/01	5/31/02
	MOE	8/29/01	8/28/02
	S&R	11/1/01	3/31/02
	Trex	3/28/01	3/27/02
Anchorage	Wolves	5/14/00	5/20/04
Ankara	BATB	1/1/02	5/02
	BP	1/22/00	
	E3D	7/29/00	
	Trex	1/22/00	
	UGs	4/27/01	
Apple Valley Imx	BATB	1/1/02	5/02
	Beavers	9/4/01	12/31/01
	Cyberwor	5/29/01	12/31/01
	Galapago	5/1/00	12/31/01
	IN	11/23/01	12/31/01
	ITD	7/15/00	12/31/01
	Wolves	9/4/01	12/31/01
Atlanta FMNH	LW	9/20/01	12/31/01
	MWH	9/01	
	OO	5/25/01	1/10/02
Auckland	AllAcces	6/26/01	12/31/01
	BATB	1/1/02	5/02
	Cyberwor	4/4/01	12/31/01
	HaunCast	9/11/01	12/31/01
	MOE	10/1/01	12/31/01
	S&R	9/15/01	12/31/01
	SAA	4/30/01	12/01
Austin	Cyberwor	11/17/01	5/24/02
	Extreme	6/2/01	12/2/01
	GF	9/15/01	1/18/02
Baltimore	BATB	1/1/02	5/02
	HB	10/12/01	12/31/01
	ITD	10/6/00	12/31/01
	L5	5/25/01	12/31/01
Bandung	GC	9/1/00	8/31/02
	MOE	9/1/00	8/31/02
	Niagara	9/1/00	8/31/02
Bangkok	ATSOT	9/15/01	12/31/01
	BATB	1/1/02	5/02
	HaunCast	10/16/01	12/31/01
Barcelona	CDS	5/4/01	5/5/02
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	E3D	5/11/00	
	Everest	5/4/01	
	JIAC	11/1/01	
	MJTTM	5/3/01	5/2/02
Beijing	Niagara	12/31/00	12/30/01

Theater	Film	Open	Close
Belfast She	BP	11/20/01	12/31/02
Berlin CS	AlienAdv	3/1/00	
	AllAcces	5/3/01	
	CDS	1/21/00	1/31/02
	Cyberwor	11/16/00	
	DIA	8/10/00	
	Extreme	4/5/01	
	HaunCast	4/5/01	
	MOE	8/1/01	6/30/02
	MWH	10/11/01	
	STTM	10/12/00	
	Trex	1/21/00	
Berlin Disc	AEK	12/1/01	9/30/02
	E3D	2/26/99	12/31/01
	GC	1/1/01	12/31/01
	HaunCast	4/5/01	12/31/02
	HH	1/1/01	12/31/01
	IN	11/1/01	1/15/02
	ITD	6/1/01	5/31/02
	MOE	1/1/01	12/31/01
	SC	10/11/01	4/10/02
	Whales	7/16/01	1/31/02
Birmingham AL	IOTS	9/1/01	1/18/02
	SAA	11/23/01	3/22/02
Birmingham UK	Cyberwor	9/29/01	9/28/02
	DIS	9/29/01	5/31/02
	HB	10/15/01	10/31/02
	OMATS	9/29/01	3/30/02
Bochum NeUe	AEK	9/1/01	8/30/02
	BP	9/1/01	3/1/03
	Cyberwor	3/8/01	3/7/02
	Everest	11/1/01	10/31/02
	Galapago	9/1/00	8/31/02
	HaunCast	11/8/01	11/30/02
	IN	11/15/01	1/15/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/30/12
Boston MOS	Bears	10/19/01	6/15/02
	JIAC	6/15/01	3/15/02
	SAA	2/16/01	6/02
Boston NEA	ITD	12/6/01	
	LW	12/6/01	
Bradford	AllAcces	10/15/01	2/14/02
	Cyberwor	3/1/01	2/28/02
	E3D	5/1/01	12/31/01
	HaunCast	9/1/01	3/31/02
	HB	10/11/01	10/31/03
	Trex	4/5/99	12/31/01
Branson	Africa	4/15/01	12/31/01
	Alaska	5/1/99	3/14/02
	SupeSpee	3/23/01	1/6/02
Brisbane WBS	AIWC	9/30/01	5/29/02
	Alaska	6/28/01	
	AlienAdv	8/28/01	
	Amazon	10/25/01	
	Cyberwor	12/13/01	
	HaunCast	9/13/01	
	HH	8/30/01	
	ITD	6/30/01	6/30/02
	L5	8/2/01	
	TR	6/28/01	
	Trex	6/30/01	6/30/02
Bristol	Cyberwor	10/00	5/02
	DIS	3/01	3/02
	Dolphins	12/22/01	8/8/02
	HaunCast	8/25/01	8/25/02
	HB	10/15/01	10/15/02
	SOLOE	4/00	4/02
	SS3D	5/01	5/02
	Trex	4/4/01	4/02
Brussels	AllAcces	9/1/01	12/31/01
	BATB	1/1/02	5/02
	BP	5/1/00	12/31/01
	CDS	1/1/01	12/31/01
	CTPA	9/1/01	12/31/01
	CV	7/1/01	12/31/01
	Galapago	5/1/01	12/31/01
	MOE	9/1/01	12/31/01
Buffalo Reg	BATB	1/1/02	5/02
	IOTS	12/15/99	12/31/01
Buford Reg	BATB	1/1/02	5/02
	Trex	8/13/99	12/31/01
Calgary FP	BATB	1/1/02	5/02
	Cyberwor	9/14/01	12/31/01
	E3D	9/15/01	12/31/01
	HaunCast	9/14/01	12/31/01
Calgary Imx	AEK	6/15/01	
	CTPA	9/21/01	
	Everest	5/15/01	
	GC	6/15/01	12/30/01
	LS	9/21/01	
Calgary SC	Bears	7/28/01	7/28/02
	Beavers	2/15/00	
	E3Dcc	12/26/00	5/25/02
Cape Town ISA	CTPA	9/21/01	2/28/02
	MOE	3/5/01	2/28/03
	Trex	3/1/01	5/31/02
Castle Rock	EMSH	3/92	
Cathedral City	Extreme	10/12/01	2/12/02
	LS	8/24/01	2/24/02
Cedar Rapids	MOE	12/1/01	3/15/02
Charleston SC	BATB	1/1/02	5/02
	OMATS	8/31/01	12/31/01
	SAA	11/1/01	12/31/01
	Trex	9/1/00	12/31/01
Charlotte	BP	9/29/01	2/3/02
	LW	9/29/01	4/1/02
	SAA	11/17/01	5/16/02
Chattanooga	Galapago	3/15/01	12/31/01
	IN	11/16/01	1/5/02
	ITD	5/3/96	5/3/03
	Whales	10/1/01	4/1/02
Chesh. Oaks WVC	BATB	1/1/02	5/02
	E3D	12/31/00	
Chiba City	MJTTM	8/01	2/02
Chicago Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	HaunCast	2/23/01	12/31/01
	MJTTM	5/5/00	
	Nsync	6/1/01	12/31/01
	SAA	11/9/01	12/31/01
Chicago MSI	GP	6/15/01	1/31/02
	HB	10/12/01	7/18/02
Cincinnati	AIWC	8/25/01	2/1/02
	MOE	10/1/01	12/31/02
Cleveland	GP	8/1/01	2/1/02
	ROF	11/1/01	5/1/02
Cocoa	MOE	10/15/01	10/14/02
Col. Sprigs Cmk	BATB	1/1/02	5/02
	CDS	8/31/01	12/31/01
	CV	1/1/01	12/31/01
	E3D	5/25/01	12/31/01
	HaunCast	2/23/01	12/31/01
	IN	11/9/01	12/31/01
	ITD	6/22/01	12/31/01
	Trex	9/10/00	12/31/01
Columbus COSI	JIAC	11/3/01	6/30/02
	SAA	6/16/01	6/16/02
Columbus Mar	BATB	1/1/02	5/02
	Galapago	12/1/00	12/31/01
Coomera	Extreme	7/1/01	6/30/02
Copenhagen	E3Dcc	12/1/00	12/1/01
	JIAC	4/6/01	12/31/01
	SAA	10/1/01	3/31/02
	Solarmax	9/15/00	12/23/01
Corpus Christi	MOE	3/15/01	2/14/02
	TF	3/9/01	3/8/02
Corsicana	UGs	9/1/01	1/30/02
Dallas AA	SOA	2/26/99	
Dallas Cmk	ATSOT	6/15/01	12/31/01
	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	E3D	10/12/01	12/31/01
	HD	1/1/01	12/31/01
	IN	11/9/01	12/31/01
	IOTS	10/1/01	12/21/01
	S&R	5/1/00	12/31/01
Dallas SP	OO	5/25/01	
	SAA	2/11/01	2/10/02
	Wolves	5/1/00	3/02
Dearborn	BATB	1/1/02	5/02
	E3D	8/1/01	12/31/01
	MOE	9/1/01	12/31/01
	Nsync	6/1/01	12/31/01
	SAA	6/22/01	12/31/01
Denver MNS	SAA	9/21/01	3/31/02
	Solarmax	7/1/01	2/28/02
Denver UA	BATB	1/1/02	5/02
Detroit	Dolphins	10/1/01	
	JIAC	7/28/01	5/10/02
Dublin Reg	AEK	1/1/01	12/31/01
	BATB	1/1/02	5/02
Duluth	SAA	10/19/01	4/18/02
Durban ISA	BATB	1/1/02	5/02
	GC	9/27/01	12/31/01
Dwingeloo	Alaska	4/29/00	2/28/02
	LS	5/1/01	4/30/03
Edmonton FP	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	HaunCast	2/23/01	12/31/01
Edmonton Ody	Amazon	10/9/98	12/2/01
	Everest	6/5/01	12/31/01
	JIAC	10/5/01	3/4/02
Fargo	AlienAdv	5/1/00	12/31/01
	BATB	1/1/02	5/02
	MJTTM	5/01	12/01
Fort Lauderdale	Dolphins	4/16/01	12/31/01
	Galapago	10/5/01	10/4/02
Fort Worth	Bears	10/26/01	3/7/02
	GC	10/26/01	1/1/02
Frankfurt NeUe	AEK	9/1/01	8/30/02
	BP	9/1/01	5/31/02
	Cyberwor	3/8/01	3/7/02
	OM	11/1/01	11/30/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/31/02
Galveston	Dolphins	3/7/01	12/31/01
	HaunCast	9/9/01	10/31/02
	IN	11/16/01	1/7/02
	L5	1/1/02	3/31/02
	WOC	7/6/01	3/2/02
Garden City	IOTS	1/1/02	9/1/02
	MOF	12/01	12/02
Gatlinburg	BATB	1/1/02	5/02
Glasgow	GC	10/12/01	12/31/01
	HB	10/11/01	9/1/03
Goteborg	E3D	3/14/01	12/14/01
	LS	10/21/01	4/20/02
Grand Canyon	GC	11/1/99	2/28/02
Grand Rapids JLT	AEK	11/16/01	12/31/01
	BATB	1/1/02	5/02
	CV	11/18/01	12/31/01
	Everest	11/15/01	12/31/01
Guadalajara Ram	BATB	1/1/02	5/02
Hague	Amazon	2/19/01	
	CTPA	12/20/01	6/19/02
	Dolphins	6/5/01	12/15/01
	Extreme	10/11/01	
	HB	10/10/01	
	MOE	10/9/00	6/02
	MWH	6/26/01	12/19/01
Halifax	BATB	1/1/02	5/02
	HaunCast	9/21/01	12/31/01
	MOE	9/17/01	12/31/01
Hampton	AIWC	7/15/01	1/15/02
	Bears	11/13/01	5/13/02
	CV	1/8/99	12/31/01
	Extreme	10/12/01	2/12/02
	OMATS	9/25/01	2/12/02
Harrisburg	Cyberwor	6/30/01	12/31/01
	JIAC	3/30/01	
	MOE	9/30/01	3/23/02
	Trex	5/27/00	12/31/01
Hartford Crn	BATB	1/1/02	5/02
	STTM	10/16/01	12/31/01
	Whales	7/15/01	12/31/01
Hastings	GBR	6/5/01	12/3/01
	GP	9/18/01	12/31/01
Hong Kong	AJ	4/1/01	12/31/01
	BATB	1/1/02	5/02
	OO	10/1/01	12/31/01
Honolulu Con	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	E3D	7/13/01	12/31/01
	Extreme	8/18/00	12/31/01
	HH	5/1/00	12/31/01
Houston Edw	BATB	1/1/02	5/02
Houston MNS	Bears	10/26/01	
	BP	10/26/01	
	HB	10/26/01	
	MOE	10/26/01	3/6/02
	T40	5/17/01	1/3/03
Houston SCH	DIA	1/18/93	7/12/02
	DIS	7/30/94	7/12/02
	MTM	6/28/97	12/31/01
Hull	Dolphins	4/1/01	1/6/02
	JIAC	7/1/01	1/6/02
	SAA	10/5/01	3/31/02
Huntsville	DIA	1/1/00	12/31/01
	DIS	10/1/98	12/31/01
	MOF	1/10/01	1/9/02

Theater	Film	Open	Close
	MTM	10/1/01	2/28/02
Hutchinson	Bears	10/5/01	10/5/02
	SAA	12/14/01	6/13/02
Ichikawa	Trex	10/30/01	3/28/02
Indianapolis CMI	AJ	11/9/01	1/3/02
	Bears	11/9/01	2/28/02
	Cyberwor	11/15/01	12/31/01
	MOE	7/14/00	1/1/02
	Nsync	6/1/01	12/31/01
	Yell	7/1/01	12/31/01
Indianapolis WR	Closed	1/15/01	12/01
Irvine Edw	BATB	1/1/02	5/02
Jakarta	Trex	12/15/01	12/14/02
Jersey City	HB	10/12/01	10/02
	JIAC	3/14/01	5/02
	OO	9/4/01	5/02
Jupiter Crn	BATB	1/1/02	5/02
	Extreme	10/12/01	12/31/01
	MOE	10/12/01	12/31/01
Kansas City Sci	ATSOT	11/16/01	3/16/02
	E3D	5/1/00	12/01
	HB	10/19/01	9/30/02
	WOC	6/28/01	1/31/02
Kansas City Zoo	AJ	10/1/01	12/31/01
	Alaska	11/15/01	12/31/01
	BATB	1/1/02	5/02
	CTPA	6/9/01	
Kaohsiung	Cyberwor	6/29/01	6/20/02
Karlshamn	E3Dcc	6/25/01	9/15/02
	Everest	9/15/01	9/15/02
Karuizawa Sei	BATB	1/1/02	5/02
	Trex	6/23/01	12/31/01
King of Prussia UA	BATB	1/1/02	5/02
	MTM	1/1/01	12/31/01
Kitakyushu	Cyberwor	1/1/02	3/31/02
	DIS	4/1/01	3/31/02
	MJTTM	4/01	12/01
Kofu	E3Dcc	6/1/01	12/31/01
	Solarmax	9/15/01	3/15/02
KSC 1	DIA	7/21/85	
Kuala Lumpur NP	CV	3/15/01	3/14/02
Kuwait City	Africa	12/25/00	12/24/01
	Cyberwor	12/25/00	12/24/01
	ITD	12/25/00	12/24/01
	TR	5/1/01	12/31/01
Kyoto	Alaska	3/21/98	2/28/02
La Coruna	BATB	1/1/02	5/02
Laie	Dolphins	5/1/01	4/30/04
Langley FP	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	Galapago	6/1/01	12/31/01
	MOE	3/1/01	12/31/01
	Trex	11/8/00	12/31/01
Las Palmas	BATB	1/1/02	10/02
	Everest	12/10/00	12/10/01
	TTL	5/30/01	12/31/01
Las Vegas Imx	AIWC	9/6/01	12/31/01
	AlienAdv	11/22/01	12/31/01
	AllAcces	4/6/01	12/31/01
	BATB	1/1/02	5/02
	MOE	12/1/00	12/31/01
	Nsync	7/13/01	12/31/01
Leon Exp	CDS	9/1/01	12/7/01
Leon Ram	BATB	1/1/02	5/02
Lincolnshire Reg	BATB	1/1/02	5/02
	IOTS	1/1/01	12/31/01
	Nsync	5/11/01	
Lisbon	Dolphins	8/1/01	7/31/02
Little Rock	CDS	11/17/01	1/13/02
	SAA	9/22/01	3/21/02
	TR	6/22/01	12/31/01
London BFI	BATB	1/1/02	5/02
	Dolphins	4/1/01	12/15/01
	E3D	6/1/01	12/31/01
	SAA	10/19/01	12/31/01
London ONT	CTPA	9/23/01	4/1/02
	GC	10/2/01	4/1/02
	JIAC	12/15/01	6/30/02
London SM	HB	10/11/01	10/31/03
	Trex	7/21/01	1/20/02
London WVC	BATB	1/1/02	5/02
Los Angeles CSC	AJ	9/1/01	4/15/02
	HB	10/14/01	9/30/02
	OO	6/22/01	12/20/01
Los Angeles Loe	AIWC	5/24/01	
	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	MJTTM	10/26/01	12/31/01
	Nsync	7/16/01	12/31/01
Los Angeles NA	BATB	1/1/02	5/02
Louisville	Bears	10/1/01	4/1/02
Lubbock	AJ	11/16/01	5/15/02
	Solarmax	9/16/01	2/14/02
Lucerne	Amazon	3/3/01	
	BP	5/1/00	
	Dolphins	11/1/00	
	MOE	5/1/00	
	MWH	11/2/01	
Madrid	CDS	10/24/01	
	Dolphins	3/22/01	
	E3D	10/26/00	
	Extreme	6/22/00	12/31/01
	MOE	10/28/99	
	Trex	3/23/00	
Malta	Africa	2/01	2/27/02
	Extreme	12/6/00	12/7/02
	MJTTM	7/01	12/01
Manchester UCI	E3D	8/3/01	6/30/02
	Everest	4/6/01	4/5/02
	HB	10/12/01	9/30/02
	MOE	11/10/00	12/31/01
Melbourne WBS	AEK	6/30/01	12/31/01
	Alaska	10/19/00	12/31/01
	BATB	1/1/02	5/02
	Cyberwor	6/22/01	12/31/01
	HaunCast	9/13/01	12/31/01
	MOE	5/1/01	12/31/01
	SAA	10/25/01	12/31/01
	Trex	6/30/01	12/31/01
	Whales	5/1/01	12/31/01
Memphis Muv	BATB	1/1/02	5/02
	Nsync	6/15/01	12/31/01
Memphis Pink	AIWC	6/30/01	3/1/02
	Trex	11/3/01	3/1/02
Menlyn ISA	BATB	1/1/02	5/02
	BP	9/21/01	12/31/01
	Trex	10/6/00	12/31/01
Mexico City Pap	AllAcces	8/23/01	12/16/01
	JIAC	9/14/01	5/13/02
	OO	6/1/01	1/31/02
Miami Imx	BATB	1/1/02	5/02
	L5	10/1/01	12/31/01
	MOE	11/1/01	12/31/01
Milwaukee	AJ	11/9/01	6/13/02
	GC	9/29/01	6/13/02
Mississauga FP	BATB	1/1/02	5/02
	MTM	4/6/01	12/31/01
	Trex	6/22/01	12/31/01
Mobile	LW	9/20/01	12/31/01
Monrovia Krik	BATB	1/1/02	5/02
Monterrey Mex	Antarc	9/6/01	12/31/01
	BATB	1/1/02	5/02
	Cyberwor	12/1/01	12/31/02
	SE	6/1/01	12/1/01
Montpellier Gau	AEK	6/13/01	6/12/02
	BP	5/1/00	12/31/01
	Cyberwor	1/1/01	12/31/03
	HC	10/30/01	3/31/02
	ITD	6/1/01	12/31/01
	WAMnv	3/21/01	4/23/02
Montreal FP	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	GN	2/9/01	12/31/01
	HaunCast	2/23/01	12/31/01
	Trex	12/14/00	12/31/01
Montreal VP	AIWC	10/12/01	2/11/02
	AJ	10/15/01	5/1/02
Morelia Ram	BATB	1/1/02	5/02
Mumbai	AEK	3/23/01	3/22/02
	BP	3/23/01	3/22/02
	GC	8/15/01	8/14/02
	MOE	3/23/01	3/22/02
Munich	E3D	1/15/01	3/31/02
	Extreme	4/12/99	
	GC	4/2/01	4/1/02
	HB	11/30/01	12/31/02
	MOE	4/2/01	4/1/02
	OM	9/01	
	SAA	6/14/01	6/13/02
Murrieta	BATB	1/1/02	5/02
Myrtle Beach	AJ	2/1/01	12/31/01
	AlienAdv	6/1/01	12/31/01
	BATB	1/1/02	5/02
	HaunCast	2/23/01	12/1/01
	JIAC	3/16/01	12/31/01
	LW	5/1/01	12/31/01
	MTA	10/1/01	12/31/01
	OMATS	9/1/01	12/31/01
	WOC	10/1/01	12/31/01
Nagano Hot	BATB	1/1/02	5/02
Nashville Reg	BATB	1/1/02	5/02
	Cyberwor	1/12/01	12/31/01
	IOTS	1/1/01	12/31/01
	OMATS	9/17/01	12/31/01
New Orleans	Antarc	9/30/01	4/1/02
	IN	11/16/01	1/1/02
New Rochelle Reg	BATB	1/1/02	5/02
	ITD	1/1/01	12/31/01
New York AMNH	Closed	9/22/01	5/13/02
New York Loe	ATSOT	5/1/00	12/31/01
	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	HaunCast	2/23/01	12/31/01
	MOE	10/12/01	12/31/01
	SAA	11/9/01	12/31/01
Newport	AllAcces	10/26/01	12/31/01
	BATB	1/1/02	5/02
	E3D	9/29/01	12/31/01
	ITD	9/14/01	12/31/01
Niagara	Dolphins	10/1/01	2/28/02
	Niagara	7/1/86	
	SupeSpee	6/1/01	12/31/01
Norwalk	CTPA	10/5/01	1/17/02
	MOE	1/1/01	12/31/02
	SAA	1/18/01	6/13/02
	T40	1/18/01	6/13/02
	T40	2/1/01	9/3/02
	T90	11/20/98	12/31/03
	Whales	1/1/01	12/31/02
Nuremburg	Africa	12/15/01	3/15/02
	ATSOT	11/28/01	1/28/02
	Everest	11/28/01	2/27/02
	Extreme	11/28/01	11/28/02
	GC	11/28/01	11/29/02
	LS	11/28/01	11/27/02
	RSATM	11/28/01	5/31/02
Nyack Imx	BATB	1/1/02	5/02
	CTPA	9/14/01	
	Dolphins	5/25/01	12/31/01
	JIAC	9/01	
Oakland	Antarc	1/1/01	12/1/02
	MOE	3/1/01	12/31/01
	TBAA	7/1/00	12/31/01
Oklahoma City	CDS	10/19/01	5/31/02
	LS	5/9/01	3/10/02
Omaha	AIWC	8/1/01	2/1/02
	CTPA	6/30/01	12/31/01
Ontario Edw	BATB	1/1/02	5/02
Orlando Muv	BATB	1/1/02	5/02
Orlando SC	AIWC	6/8/01	12/31/01
	JIAC	9/29/01	
Osaka Sci	E3Dcc	6/00	12/31/01
	MJTTM	6/01	12/01
	STTM	12/1/01	2/28/02
Osaka Sun	BATB	1/1/02	5/02
	UGs	9/6/01	12/31/01
Oslo	BATB	1/1/02	5/02
	HaunCast	9/6/01	12/31/01
	MJTTM	11/1/01	12/31/01
	MOE	10/1/01	12/31/01
	SAA	11/1/01	12/31/01
	Solarmax	3/1/01	12/31/01
	UGs	12/00	12/31/01
Oulu	AEK	5/1/01	4/30/02
Paris Geo	Dolphins	2/5/01	1/15/02
	GN	2/26/01	1/15/02
	MJTTM	12/5/01	
	MOE	6/15/01	1/15/02
	OrigLife	6/26/01	
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
Pensacola	JIAC	3/10/01	4/14/02
	MOF	11/8/96	
	TF	7/2/96	
Perth	AlienAdv	3/15/01	12/31/01
	AllAcces	11/24/01	11/30/02
	Cyberwor	12/26/01	6/26/02
	E3D	12/00	12/31/01
	Extreme	9/24/01	3/24/02
Philadelphia	JIAC	6/15/01	1/10/02

Theater	Film	Open	Close
	LW	9/28/01	5/9/02
	MJTTM	5/01	12/01
	OO	9/28/01	4/4/02
Phoenix	Alaska	8/1/01	2/1/02
	LW	6/1/01	12/31/01
Pitea	MOE	3/1/01	2/28/02
Pittsburgh	AllAcces	8/3/01	12/29/01
	IOTS	6/23/01	2/1/02
	SAA	11/3/01	6/2/02
Poitiers 870 3D	AlienAdv	2/1/00	2/1/02
Poitiers Imax	OO	2/1/01	2/28/02
Poitiers Imax 3D	Cyberwor	2/1/01	1/31/06
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	Amazon	1/1/02	5/30/02
	MOE	11/2/01	6/15/02
Providence Imx	BATB	1/1/02	5/02
	CDS	9/7/01	12/31/01
	MJTTM	10/26/01	12/31/01
	MOE	9/28/01	12/31/01
Puebla	Dolphins	11/1/01	4/30/02
	Trex	7/1/01	1/31/02
Quebec	BATB	1/1/02	5/02
	CTPA	10/23/01	12/31/01
	JIAC	10/31/01	12/31/01
	Trex	10/23/01	12/31/01
Raleigh Exp	GP	11/16/01	5/31/02
	MOE	11/16/01	5/31/02
Regina	AIWC	9/4/01	3/3/02
	E3Dcc	5/21/01	12/31/01
	Galapago	9/1/01	12/31/01
Reno Fleisch	GF	11/17/00	12/31/01
	Wolves	10/1/01	1/28/02
Richmond SMV	BATB	1/1/02	5/02
	CTPA	9/15/01	12/31/01
	Everest	10/20/01	12/31/01
	SupeSpee	4/28/01	12/31/01
Roanoke	LW	7/1/01	12/31/01
	Wildfire	10/1/01	6/1/02
Rochester Cmk	AlienAdv	10/12/01	12/31/01
	BATB	1/1/02	5/02
	CV	1/1/01	12/31/01
	Cyberwor	4/4/01	12/31/01
	IN	11/9/01	12/31/01
	IN	11/9/01	12/31/01
	IOTS	3/1/01	12/31/01
	ITD	10/1/01	12/21/01
	MOE	9/14/01	12/31/01
	Nsync	6/15/01	
	WOC	7/13/01	12/31/01
Rochester MSC	JIAC	10/25/01	
Sacramento Imx	BATB	1/1/02	5/02
	L5	7/1/01	12/31/01
	MJTTM	10/26/01	12/31/01
	MOE	10/1/01	12/31/01
Saint Augustine	Alaska	5/24/01	12/31/01
	AllAcces	7/20/01	12/31/01
	BATB	1/1/02	5/02
	CV	8/3/01	12/31/01
	LS	10/28/01	12/31/01
	MOE	8/1/01	12/31/01
Saint Louis SC	JIAC	9/7/01	1/3/02
	T40	12/1/01	4/30/02
Saint Paul	IOTS	10/12/01	2/14/02
	SFTGS	10/12/01	2/14/02
San Antonio 2D	Africa	9/7/01	12/31/01
	Alamo		
	Extreme	12/18/01	3/18/02
San Antonio 3D	BATB	1/1/02	5/02
	IN	11/15/01	12/31/01
San Diego NHM	OO	3/31/01	12/31/02
San Diego RHF	AJ	10/5/01	3/8/02
	CTPA	6/22/01	1/11/02
	JIAC	3/16/01	1/11/02
	MOE	11/1/01	3/31/02
San Francisco Loe	BATB	1/1/02	5/02
	Extreme	6/29/01	12/31/01
	Trex	10/12/01	4/12/02
San Jose	BATB	1/1/02	5/02
	BP	5/4/00	12/31/01
	CV	10/12/00	12/31/01
	GC	6/1/00	12/31/01
	MOE	2/8/01	12/31/01
	MTM	5/4/00	12/31/01
	Niagara	6/1/00	12/31/01
	SAA	10/4/01	12/31/01
	TBAA	1/10/01	12/31/01
San Simeon	HCBTD	8/17/96	

Theater	Film	Open	Close
Sandton ISA	AEK	6/22/01	12/31/01
	AIWC	9/16/01	12/31/01
	BATB	1/1/02	5/02
	BP	9/21/01	12/31/01
	Dolphins	3/9/01	12/8/01
	Extreme	6/22/01	
	MOE	3/5/01	12/31/01
Sandy	BATB	1/1/02	5/02
	Bears	9/1/01	12/31/01
	SAA	8/24/01	12/31/01
	Solarmax	7/14/01	12/31/01
Sasebo	SE	10/1/01	12/31/01
Seattle Dome	IOTS	3/1/01	2/28/02
	MJTTM	5/5/00	12/01
	OO	10/10/01	10/9/02
Seattle PSC 1	SAA	9/4/01	12/31/01
Seattle PSC 2	BATB	1/1/02	5/02
Sedona	Sedona	3/28/98	12/31/03
Sendai CSC	Solarmax	9/10/01	1/30/02
Seoul	LW	12/22/01	7/1/02
Shanghai 3D	Trex	9/1/01	8/31/02
Shanghai Dome	IOTS	9/1/01	8/31/02
Shreveport	MOE	9/8/01	7/30/02
	TR	6/29/01	1/31/02
Singapore DC	E3D	6/1/01	5/31/02
	GC	5/26/01	7/3/02
	OnGuard	2/13/99	
Singapore SC	BATB	1/1/02	5/02
	CTPA	8/1/01	12/31/01
	DIS	10/1/01	12/31/01
Sinsheim	ATSOT	9/19/97	
	Galapago	3/10/01	
	ITD	5/98	
	L5	10/26/96	
	S&R	10/1/99	
	Trex	3/18/99	
	UGs	4/7/00	
Sioux Falls	Amazon	9/29/01	2/1/02
	LS	9/29/01	2/1/02
	MOE	9/1/01	6/30/02
	Nsync	6/15/01	
	Whales	9/1/01	6/3/02
Speyer Imax	AIWC	7/15/01	12/31/01
Speyer IMAX	BATB	1/1/02	5/02
Speyer Imax	Extreme	5/1/00	
Spokane	BATB	1/1/02	5/02
	JIAC	3/30/01	12/31/01
	Nsync	6/15/01	
	STTM	10/26/01	12/31/01
	Wolves	3/15/01	12/31/01
Stockholm	Dolphins	10/1/00	3/31/02
	E3Dcc	5/00	12/01
	GN	9/00	12/31/01
	HB	11/30/01	11/30/02
	SAA	9/21/01	9/20/06
	Trex	2/1/01	7/31/02
Strasbourg UGC	BATB	1/1/02	5/02
Sudbury	AIWC	9/4/01	10/7/02
	AllAcces	7/15/01	12/31/01
	Galapago	9/4/01	1/6/02
	GF	1/00	12/02
	IN	11/17/01	1/15/02
	MOE	1/1/01	6/30/02
Sydney WBS	CDS	12/24/99	1/31/02
	Cyberwor	6/22/01	12/31/01
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	Nsync	7/26/01	
	SAA	10/27/01	4/26/02
Syracuse	GC	6/30/01	1/1/02
	MOE	10/1/01	4/1/02
	RSATM	12/27/01	2/23/02
	SupeSpee	9/1/97	6/30/02
	UGs	9/1/01	5/30/02
Taejon Earth	AlienAdv	3/1/01	3/1/02
Taichung NMNS	Cyberwor	1/1/02	12/31/02
	Galapago	1/1/01	12/31/01
	JIAC	8/15/01	8/14/02
Taipei AM	CTPA	7/5/01	6/30/02
	GN	3/30/01	9/30/02
	Solarmax	3/1/01	2/28/03
Taipei MCRC	AJ	1/1/01	12/31/01
	Bears	7/1/01	7/1/02
Tampa Cha	BATB	1/1/02	5/02
	CDS	10/5/01	12/31/01
	IOTS	8/17/01	12/31/01
	ITD	3/15/01	12/31/01

Theater	Film	Open	Close
Tampa MOSI	AJ	8/31/01	1/30/02
	BATB	1/1/02	5/02
	SAA	11/16/01	12/31/01
Tampico Ram	BATB	1/1/02	5/02
Tempe Imx	BATB	1/1/02	5/02
	Everest	3/9/01	12/31/01
	JIAC	9/28/01	12/31/01
	MJTTM	10/26/01	12/31/01
	Solarmax	3/1/01	12/31/01
	SupeSpee	7/15/01	12/31/01
	Trex	9/01	12/31/01
Tianjin	Niagara	1/1/01	12/31/01
	Yell	1/1/01	12/31/01
Tijuana	BATB	1/1/02	5/02
	OO	10/18/01	12/31/01
Tokorozawa	MJTTM	9/01	3/02
Tokyo IMAX	BATB	1/1/02	5/02
	CTPA	9/1/01	12/31/01
	Nsync	8/4/01	
	Trex	8/4/01	12/31/01
Tokyo ISEC	E3Dcc	6/1/01	12/31/01
Toronto FP	Africa	10/15/01	5/25/02
	BATB	1/1/02	5/02
Toronto OP	BP	9/25/97	5/31/02
	CTPA	9/15/01	9/15/02
	Dolphins	3/1/00	9/4/02
	Everest	3/1/99	9/4/02
	JIAC	3/1/01	9/4/02
	MOE	10/1/01	5/31/02
Toronto OSC	CDS	6/23/01	12/31/02
	Cyberwor	11/10/00	5/3/02
	HB	10/12/01	10/12/03
	SE	3/6/98	3/31/02
	TTL	6/1/00	3/2/02
Toyohashi	Trex	10/20/01	3/3/02
Tsuruga	ChanJian	10/1/01	12/31/01
Tulsa Cmk	AlienAdv	5/18/01	12/31/01
	BATB	1/1/02	5/02
	CV	6/22/01	12/31/01
	HD	10/1/01	12/21/01
	IN	11/9/01	12/31/01
	ITD	6/1/00	12/31/01
	MOE	8/31/01	12/31/01
	Nsync	10/12/01	12/31/01
	Trex	4/14/00	12/31/01
Valencia Edw	BATB	1/1/02	5/02
Valencia Spn	BATB	1/1/02	5/02
	BP	9/1/01	12/31/01
	CDS	5/1/00	
	Everest	7/14/01	
	IA	12/1/00	
	OO	7/14/01	12/31/01
	WABOS	5/1/00	12/31/01
Vancouver Imx	BATB	1/1/02	5/02
	CTPA	9/18/01	12/31/01
	IN	12/1/01	12/31/01
	JIAC	3/19/01	
	MOE	12/00	12/31/01
	RSATM	9/10/01	12/31/01
Vancouver SW	LW	6/30/01	6/30/02
	MOE	9/10/99	1/31/02
	Trex	10/6/01	2/1/02
Vantaa	Everest	9/1/01	8/31/02
Victoria	Alaska	6/1/01	5/30/02
	BP	9/28/01	1/16/02
	JIAC	9/28/01	5/30/02
	MOE	11/5/01	3/7/02
	STTM	12/7/01	1/16/02
Vienna	Africa	10/12/01	1/6/02
	AIWC	4/6/01	1/6/02
	AJ	10/12/01	1/6/02
	BP	10/12/01	1/6/02
	Dolphins	10/12/01	1/6/02
	JIAC	4/6/01	1/6/02
	MOE	10/12/01	1/6/02
	MWH	1/26/01	1/6/02
	SAA	7/6/01	1/6/02
	STTM	10/12/01	1/6/02
Virginia Beach	BATB	1/1/02	5/02
	JIAC	9/1/01	12/31/01
	Trex	1/8/99	12/31/01
Warner Robins	TF	7/92	
Warsaw IT	AEK	9/7/00	12/31/01
	ATSOT	4/27/01	12/31/01
	BATB	1/1/02	5/02
Wash NASM	AIWC	5/01	4/02
	CV	8/8/96	

Theater	Film	Open	Close
	MOF	9/6/01	4/02
	TF	7/1/76	
Wash NMNH	Africa	10/11/01	4/10/02
	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
	OO	9/12/00	11/13/02
	RSATM	10/5/01	1/31/02
Winnipeg	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	Whales	10/15/01	12/31/01
Woodbridge FP	BATB	1/1/02	5/02
	CTPA	9/14/01	12/31/01
	HaunCast	2/23/01	12/31/01

Theater	Film	Open	Close
Woodridge Cmk	BATB	1/1/02	5/02
	CV	10/1/01	12/21/01
	Extreme	8/3/01	12/31/01
	Galapago	10/19/01	12/31/01
	IN	11/9/01	12/31/01
	MOE	9/14/01	12/31/01
	MTM	1/1/01	12/31/01
	S&R	5/1/01	12/31/01
Wuerzburg	Cyberwor	12/15/00	12/14/01
	Galapago	12/15/00	12/14/01
	GC	7/1/01	12/31/01
	MOE	4/16/01	12/31/01
	OM	11/15/01	5/30/02

Theater	Film	Open	Close
	STTM	12/13/00	4/6/02
	Trex	12/15/00	12/14/01
Xalapa	WAMnv	8/3/01	2/2/02
Yellowstone	Extreme	11/1/99	10/31/02
	MJTTM	3/01	12/01
	Wolves	6/1/01	
Yokohama SC	Cyberwor	3/3/01	3/23/02
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
ChanJian	Chang Jiang: The Great River of China	1999		DTI
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
Galapago	Galapagos	1999	3D	IMAX
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
IN	IMAX Nutcracker, The	1997	3D	IMAX
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
L5	L5: First City in Space	1996	3D	IMAX
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		RBFC
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		GEO
Rheged	Rheged: The Lost Kingdom	2000		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		NOVA
SacrSite	Sacred Site (aka NOTC)	1986		DCI
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SS3D	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TTL	To The Limit	1989		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

December 2001 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
99	BATB	14	IN	7	STTM	3	OM	1	Rheged
55	MOE	14	Nsync	7	UGs	3	SE	1	ROF
38	Trex	13	OO	7	Whales	3	SFTGS	1	SacrSite
29	Cyberwor	12	AEK	7	Wolves	3	T40	1	SC
29	SAA	12	AJ	6	Amazon	3	TBAA	1	Sedona
28	CTPA	12	CV	5	MWH	3	WAMnv	1	SOA
28	E3D	12	IOTS	5	Niagara	2	Beavers	1	SOLOE
28	JIAC	11	AllAcces	5	OMATS	2	HD	1	SS3D
23	HaunCast	11	Bears	5	SupeSpee	2	TTL	1	T90
20	Dolphins	11	LW	4	DIA	2	Yell	1	WABOS
19	Extreme	10	AlienAdv	4	GN	1	Alamo	1	Wildfire
17	BP	9	Alaska	4	GP	1	ChanJian	1	ZC
17	Galapago	9	Solarmax	4	MOF	1	EMSH		
17	MJTTM	8	Africa	4	RSATM	1	GBR		
16	AIWC	8	ATSOT	4	TF	1	HC		
16	Everest	8	LS	4	TR	1	HCBTD		
16	GC	7	DIS	4	WOC	1	IA		
16	HB	7	L5	3	Antarc	1	MTA		
15	ITD	7	MTM	3	GF	1	OnGuard		
14	CDS	7	S&R	3	HH	1	OrigLife		

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Distributors' abbreviations are listed in **bold.**

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www.advancedimagesystems.com

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100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17

Amaury Sport Organization
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Issy-les-Moulineaux, 92 130 FRANCE

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Fax: +46-21179119

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www.disney.go.com

Dentsu Tec, Inc. **DTI**
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Destination Cinema, Inc. **DCI**
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www.destinationcinema.com

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www.earthship.tv

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Fax: 905-403-6450
www.imax.com

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www.lageode.fr

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Fax: 212-833-6054
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MR-Film **MRF**
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Fax: 773-684-5678
www.msichicago.org

Muvico Theaters
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Tel: 312-255-1370
Fax: 312-255-1372

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skitothemax.com

World Cinemax Productions, Inc. **WCPI**
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Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

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Paris, 75018 FRANCE
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Fax: +33-1 42 59 56 28
www.xlargo.com

Classifieds

POSITIONS SOUGHT

Theater Director/ Consultant

Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes Iwerks 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: JohnatIMAX@aol.com or call 408-847-5623

LF Project Manager / Designer

Progressive project manager and design professional with over five years' experience in the large-format industry is seeking a position or consultancy work with a client currently developing plans for a large-format theater. Will act as theater client's representative in dealing with large-format equipment supplier, design consultants, and contractors to effect design, control costs, and oversee project. Most recently with IMAX Corporation, I have designed and developed a number of large-format theaters throughout North America.

Contact Joe Chimenti at 905-465-5279 or at JChimenti@aol.com

Experienced LF Producer/Line Producer

Looking to explore interesting and challenging opportunities. I have successfully produced 15/70 (IMAX), 5/70 2D and 3D, 8/70 3D, 35mm 3D, and high-definition (including 24p) 3D films. I have also completed feature films, television shows, and commercials. I have a strong visual effects background, including supervising effects for large-format and television projects. All of these have come in on time and on budget. I hold dual American and British citizenship, which allows me to work throughout Europe.

Please contact me at budapest@earthlink.net or at 818-710-8860.

LF Theater Manager

I am seeking a management position with a large-format or specialty theater. My experience in theater operations, group sales, and large format and motion simulator projection and maintenance has given me a thorough understanding of exhibitors' needs. I also have participated in two start-up operations, from the construction phase through opening and on to daily operations.

Interested parties may contact me by calling (215) 677-3058 or by e-mailing me at JoeKleiman@hotmail.com.

POSITION OPENINGS

Chief Projectionist

The **Putnam Museum and IMAX Theatre** in Davenport, IA, will open a 270-seat IMAX 3D theater in March 2002. Responsibilities include operation and maintenance of the IMAX projection system and the training, scheduling, and supervision of projectionists. Three years' experience in large-format film projection required. Send letter of interest, résumé, and salary requirements to: IMAX Theatre Manager, Putnam Museum, 1717 West 12th Street, Davenport, IA 52804.

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SHORTS

Beauty and the Beast watch

In early December **Walt Disney Pictures** announced that the LF version of ***Beauty and the Beast*** had crossed the 100-bookings threshold. This breaks the previous record for largest day-and-date release for an LF film held by ***Fantasia/2000***, with 75.

Notable late additions to the list are **Regal Cinemas'** six IMAX theaters and the **Muvico Pointe Orlando** giant-screen theater, a former IMAX house which will have a **MegaSystems** 8/70 system. (*See The Biz on page 5 for items about Regal and Muvico.*) The **Gatlinburg IMAX Theatre** in Tennessee is being reopened by landlord **Kevin Foley** to show the film. (*See Shorts, August 2001.*)

Beauty and the Beast has more than 75 bookings in North America, nine each in Europe and the Asia/Pacific region, three in Africa, and one in the Middle East. One fifth (18) of all bookings are in institutional theaters, half of which are in the U.S.

Eighty bookings are on 15/70 screens (two of which are non-IMAX), the rest on a variety of 8/70 systems.

Euromax Symposium in Berlin

The biennial **Euromax Filmmakers' Symposium** will be held in Berlin in February to coincide with the **Berlinale**, the **Berlin Film Festival**. The Euromax meeting will run Feb. 10–13, 2002, and will feature panel discussions and LF film screenings. Registration is open to all; information is available at www.euromax.org.

Euromax, the European LF industry association, has more than 40 members, including theaters, filmmakers, distributors, and service providers.

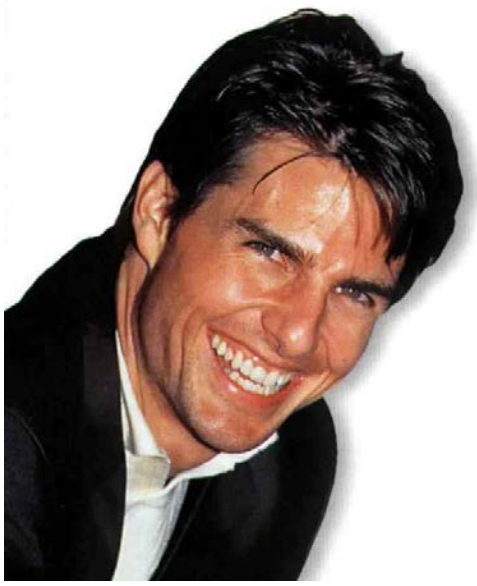
The Berlinale runs Feb. 6–17. Information at www.berlinale.de

GSTA news

- **Mid-Winter Meeting**.

The **Giant Screen Theater Association** will hold its annual Mid-Winter Meeting at **L'Hemisferic** in Valencia, Spain, March 14–16, 2002. The meeting, which is open only to GSTA committee members, is a working session whose main business is to plan and organize the group's annual fall conference.

This year's Mid-Winter meeting has been scheduled to coincide with Valencia's *Las Falles* festival, a spectacular celebration of spring that features fireworks and the burning of immense paper and cardboard structures.



Tom Cruise will narrate Imax's Space Station.

Committee members should already have received registration packages. For more information contact **Sharon Wollin** at GSTA headquarters. 651-292-9884.

- **Economic Impact Task Force**

The **GSTA** has established a task force to implement the recommendations of the Economic Impact Study it commissioned earlier this year (*see GSTA conference coverage, LFX November 2001*). The group has been "meeting" by e-mail and will present an action plan at the Mid-Winter meeting.

The committee consists of **Diane Carlson, Pacific Science Center; Mike Day, Science Museum of Minnesota; David Duszynksi, Cincinnati Museum Center; Peter Giles, The Tech Museum of Innovation; Bob Grimm, The Tech Museum of Innovation; Mark Katz, nWave Pictures; Truett Latimer, Houston Museum of Natural Science; Greg MacGillivray, MacGillivray Freeman Films; Alison Roden, The Science Museum** (London)**; Susanne Simpson, Nova Large Format Films.**

- **Conference hosts sought**

The association is seeking member institutions to host its annual conferences and Mid-Winter meetings in 2005 and 2006. A package of information describing the requirements and benefits of hosting is available from GSTA headquarters. Deadline for applications is Jan. 15, 2002.

Cruise, Byrne, Bridges narrating

At least three Hollywood leading men will be narrating LF films released early next year. Imax has signed **Tom Cruise** to narrate ***Space Station*** and **Gabriel Byrne** for ***Horses: Story of Equus***, and **Jeff Bridges** will narrate ***Lewis and Clark*** for **National Geographic**.

Futuroscope faces problems

Futuroscope, the French theme park of the moving image and home to six LF theaters, is in crisis following dramatic drops in attendance. According to French press reports, attendance has dropped by nearly one third at the 600-acre (250-hectare) park in Poitiers, about 190 miles (300 kilometers) southwest of Paris. The park has reportedly lost 7.6 million euros (US$6.77 million) a year for the past two years.

Built in 1987 by the local government, the park has been operated for the past year and a half by the **Amaury Sports Organization**, which is said to be studying a plan that would outsource certain services and cut between 200 and 400 jobs.

On the move

The following companies have new addresses:

Thorburn Associates
20880 Baker Street
PO Box 20399
Castro Valley, CA 94546
510-886-7826
510-886-7828 fax

Newman & Company
15000 Ventura Boulevard

*(See **SHORTS** on page 9)*